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Modern Paintings in Courtauld Fund Purchase Shown

Sixteen Paintings, Including Works
by Seurat, Renoir, Cézanne, Manet
and Van Gogh Now on Exhibition
in Tate Gallery

LONDON—In looking at the sixteen examples, now assembled in Gallery X in the Tate Gallery, acquired out of Mr. Samuel Courtauld's generous gift of £50,000 to purchase modern French paintings for the collection of modern foreign art to be housed in an extension provided by Sir Joseph Duveen at the Tate Gallery, it is well to remember that the first aim of such a collection is adequate representation. The immediate popularity of such artists as Degas, Cézanne, and Van Gogh is a matter of secondary consequence; whether their works are liked or not, they were important figures in the development of painting during the 19th century. Bearing this in mind, the money appears to have been wisely spent. That, in the case of Van Gogh in particular, advantage may be taken at some time in the future of Mr. Courtauld's provision for sale and exchange should finer examples of the painter become available is likely enough, but several of the sixteen pictures may be described as "surethings."

"La Première Sortie," by Renoir; "La Servante des Bocks," by Manet; "L'Abreuvoir," by Sisley; and "Rue du Tertre," by Utrillo, certainly come into this category. They are not only good paintings in the technical sense, but they strongly bespeak their authors in subject and sentiment. The Renoir, in particular, gives us all that is most endearing and least disputable in his art: the freshness of youth, lovely color and seductive quality of pigment. It is full of the wonder that belongs to the occasion—the coming out of a young girl at the theater. The Manet, too, is extremely sympathetic, emphasizing the homely friendliness rather than the dissipation of cabaret life. The snow scene by Sisley has the wistfulness of mood that suited his delicate talent, and the example of Utrillo has all his feeling for "the street" as an entity while avoiding his occasional forcing up of tones. Renoir enthusiasts will no doubt assure us that the evasion of character in the forms of "Nue dans l'Eau" was deliberate in the interests of plastic unity but it suggests rather the slurring of words by a singer in order to preserve unity of tone, though in all that concerns color and atmospheric envelopment the picture is delightful. The big Seurat, "La Baignade," with all its dignity of design, somehow suggests trying to have it both ways: classical simplicity of form and refined particularity in the treatment of light and color—a combination of Puvion de Chavannes and Monet—but for that very reason it has historical interest as marking a reaction from Impressionism. "La Table," by Bonnard, the self-portrait of "Cézanne Chauve," the Degas, "Jeunes Spartiates," and "Boulevard des Italiens," by Camille Pissarro, are all sensible acquisitions, and the three examples of Van Gogh will serve to record his hectic genius, his passion to say the thing in paint, should nothing more important become available. The very fine rocky landscape by Cézanne shown with the collection, has been secured at time of writing.



"PORTRAIT OF A LADY UNKNOWN"

By ROGER VAN DER WEYDE

This painting, the purchase of which by Sir Joseph Duveen from the Duke of Anhalt was announced in THE ART NEWS of Jan. 2, is now on its way to America.

ART NEWS WILL SPEND \$500 ANNUALLY IN PURCHASE OF MODERN AMERICAN ART

Purchases Will Be Made From Society of Independent Artists

and Salons of America, Who Have Changed Dates to Cooperate

In support of their contention that art appreciation can only be of value when accompanied by a cash outlay, THE ART NEWS has decided to spend a minimum of \$500 annually for the next ten years in the purchase of modern American paintings and sculpture. The purchases will be made from the exhibitions of the Independents and, or, the Salons of America, both of which societies have announced their willingness to cooperate to the fullest extent.

The Society of Independent Artists has postponed its closing date from Feb. 1 to Feb. 10. The Salons of America, whose exhibition is not to take place until the middle of May, is having all its members send in their work by the 24th

of March, so that THE ART NEWS can make its selection while the Independent show is still open. The works will be held in storage for the two months intervening.

John Sloan, President of the Independents, in an interview in the office of THE ART NEWS, expressed himself as greatly delighted with THE ART NEWS' decision.

"I have often wished," said Mr. Sloan, "that I might have a few hundred dollars to spend every year at the Independents. There is never an exhibition but has its fine things, and the prices are, for the most part, ridiculously low. Using good judgment THE ART NEWS should have, at the end of a few years, a splendid collection of the work of young Americans. It is to be hoped that your example will be followed by others."

It had been the original intention of THE ART NEWS to make a selection from the Independents alone, as this is the largest society of independent artists in America. It had seemed, moreover, impossible to include the Salons in the scheme owing to the lateness of the latter's exhibition. Just, however, as the formal announcement was being sent to the press, THE ART NEWS received telephonic messages from two directors of the Salons, urging that their society be included. THE ART NEWS thereupon got in touch with Mr. Wood Gaylor, President of the Salons, and Mr. Walter M. Grant, of the Anderson Galleries, under whose direction the exhibitions of the Society are held, and explained its plight. Both Mr. Grant and Mr. Gaylor at once offered to have the paintings and sculpture which are to be exhibited on hand

(Continued on page 2)

Duveen Would Have England Encourage Her Modern Artists

In Letter to Baldwin, Sir Joseph
Complains of the Neglect by Eng-
land of Her Contemporary Artists
—Baldwin Replies

LONDON, Jan.—The London papers have published in full the texts of a letter from Sir Joseph Duveen to the Rt. Hon. Stanley Baldwin and the Prime Minister's reply. In Sir Joseph's letter the famous art connoisseur sharply criticizes his countrymen for their neglect of contemporary art, and suggests that, either through government or private enterprise, the British public should be made more fully aware of the worth of modern work. He makes an unfavorable comparison between the attitudes toward art of Great Britain and France although, he says, the work which is encouraged by the French is no better than that which the English neglect. In his reply, Baldwin expresses himself as thoroughly in accord with Duveen's sentiments.

The texts of both letters follow:

Sir Joseph Duveen to the Rt. Hon.
Stanley Baldwin

London, Jan. 1926.

Sir,—

The condition of a country's art is the infallible measure of national health. No country can be in a decline when its art is on a high level. What is the condition of British contemporary art? It is of finer quality all round than at any time since the XVIIIth century. Never did we possess more excellent artists in almost every branch of art than today. The pity is that at no time did artists in this country receive less practical popular support than now. Vast sums are paid for the works of old masters for which the wealthiest men in the world compete. It is nevertheless true that modern work of high excellence lingers on the walls of many a studio awaiting the purchaser who does not come.

It is otherwise in France. For one picture sold out of the R. A. exhibition perhaps ten by French artists are sold in France. Yet French work is not today better than English. If the French artist prospers while his English brother starves it is because the one is backed by his government, his city, and his fellow-countrymen while the other languishes in neglect. The French Government is a courageous buyer of contemporary pictures. It gives large commissions for the decoration of public buildings. It openly regards art as a serious matter, a thing, for example, at least as important as railroads. This respect for and encouragement of art in France is patent to every visitor. No Frenchman can escape its influence. The prestige of his country's art imposes itself upon him from childhood to old age. No such atmosphere exists in England. The initiative of the French Government in this respect is supported by municipalities, by public and commercial bodies, and by countless private individuals. Public and private patronage react upon the market. A whole class of dealers of high technical education and cultivated taste exist not merely to sell the work of men of acknowledged repute but to find, to reveal, and to distribute the work of young men of promise. Encouragement is

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DUVEEN WOULD AID MODERN ART

(Continued from page 1)

wholesome, neglect paralyzing to the gifted youth who is feeling his way to a style and accomplishment of his own. America affords a like encouragement to her artists. Their importance as an agent of culture and their influence upon the education of the masses is popularly recognized. Modern art is in consequence rapidly penetrating the life of the middle and lower classes, and this quite independently of the wealthy, who possess and continue to form important collections of contemporary works of art.

It is not the popular and highly paid portrait painter about whom I am here concerned and for whom I would enlist your sympathy; it is the very much larger number of the unfamed but skillful craftsmen in all the arts who lack the support which they deserve to receive. The thousand-pound picture will sell itself when the twenty or fifty pounder of genuine intrinsic merit passes unnoticed. A century later the values may easily find themselves reversed.

There are scores of such buyers in France for one in England. The French have for a very long time consistently backed their own artists. They multiply opportunities of displaying their work. They push the sale of it in North and South America and in European countries. They even invade, not without success, our own market. How many British pictures will you find in all the private houses of France put together? But you will find Englishmen ignorant of the excellence of their own art while patronizing foreign schools.

For these reasons, Sir, I am venturing to invite your sympathy in an endeavor to impress upon the British public their duty to encourage, and the pleasure and profit that will be theirs in encouraging, British art by every means in their power. I am not asking for money or for the creation of any public fund. Even more important to artists than money is the encouragement arising from a sympathetic attention to their efforts. On that alone however they cannot live. Their work must find purchasers if they are to be put in a position to produce more. It is ultimately upon the middle classes that they should depend for their daily bread. They do not ask for large incomes. Most of them are singularly indifferent to money provided they are able to pay their very modest way. Is it not possible to set on foot a movement that shall powerfully affect public opinion and thus give to the noble art of our country an impulse of which it stands in sore need?

Surely the Press, able as it is to lead public opinion and never backward in a good cause, will help in this desirable crusade.

Though my family may be mainly known to you for its traditional business connection with the art of the past, it possesses also a tradition of concern for modern art, as is evidenced by the Turner Galleries which were the gift of my father to the nation. I have endeavored to follow in his footsteps, as may perhaps be known to you, though never having had and not proposing to have any business interest in works of contemporary art. In urging the British public to support their artists I cannot, therefore, be assailed with the cry "Physician heal thyself." As one who has already done what he could I venture to appeal through you to the British public to help in adding to the prestige of the Empire by supporting the work of its artists.

Yours faithfully,

JOSEPH DUVEEN.

Mr. Baldwin Replies

London, Jan. 1926.

Dear Sir Joseph Duveen:

I have read your letter with much interest and complete sympathy. I do not feel competent to offer opinions of any value on the position in France and the United States as compared with the position here but should like to lend such

VICARS BROTHERS PAINTINGS, DRAWINGS AND ENGRAVINGS

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Italian Government Backs Modern Show

BRIGHTON, Eng.—The Italian Government has voted 350,000 lira (equivalent to about £2,900) towards the expenses of the Exhibition of Modern Italian Art, which is to be held at Brighton Corporation Art Galleries from Feb. 13 (or thereabouts) till some time after Easter. The Italian Ambassador in London is president of the exhibition, and Signor Mussolini and Sir Ronald Graham (British Ambassador in Rome) have given their patronage.

The Italian Exhibition will be followed by an exhibition of the work of the engravers of Liège, for which Mr. H. D. Roberts, director of the Brighton Galleries, was able to arrange during a recent visit to the Belgian town. This will cover a period of 200 years, and will include examples of wonderful engravings on gun barrels from the Liège Museum of Arms, and also specimens of engraving on glass. The Burgomaster of Liège has promised to attend the opening of the exhibition.

EXHIBITION OF NEW SCHOOL IN BELGIUM

School of Laethem-Saint-Martin Has
Retrospective Exhibition at Giroux
Gallery in Brussels

BRUSSELS.—The most important fact in the history of contemporary Belgian art, after the success of impressionism, is certainly the formation and development of the School of Laethem-Saint-Martin. Laethem-Saint-Martin is a little Flemish village, south of Ghent, where several artists got together, about 1908, with the sculptor George Minne at the head, to work in common. These artists, Gustave Van de Waestyne, Albert Servaes, Valerius de Saedeler and some others, had as a common trait a kind of "mysticism," which they seem to have inherited from the great Northern primitives.

A retrospective exhibition of the School of Laethem was thus much to be desired. It has just been opened at Brussels, at the Giroux Gallery, where are assembled representative works of the painters mentioned above and also of younger artists who form the "second school of Laethem." The more accentuated modernism of the latter remains still in harmony with the traditions of Flemish painting. These artists, the most remarkable of the young Belgian pleiad, include Constant Fermeke, Gustave de Smet, Fritz van den Bergh. Unlike the great majority of Belgian painters they are not tied to the apron-strings of French art. They have no taste for cubism and would rather belong to the expressionist movement of Central Europe if their racial originality did not accord them a special place in the history of contemporary Western art.

support as I am able to any movement likely to help living British artists and craftsmen.

A few months ago, when addressing the Artists' Benevolent Institution, I ventured to endorse in advance the views you so convincingly put forward. I remember the early struggles of relatives and friends of mine in days gone by and the recollection naturally makes me wish to join in helping the neglected artists of today. I am not sure how one can best quicken artistic appreciation and carry it beyond praise of the living to the purchase of their works.

You and others will perhaps have thought of ways in which this can be done. The government is helping to encourage village craftsmen through development commissions. A Fine Art Commission is giving valuable advice to local and other authorities in the matter of buildings new and old. But widespread encouragement of individual artists by stimulating the public to buy their work is a campaign which can best be carried out by voluntary effort.

Such effort I shall most heartily welcome and support.

Yours very truly,

STANLEY BALDWIN.

PHILLIPS PREDICTS ACADEMIC CHANGE

Sees Younger Men Adding Zest to Exhibitions of the National Academy of Design

A catalogue comes from Washington of an exhibition at the Phillips Memorial Gallery of the work of Preston Dickinson, Charles Sheeler, Vincent Canadé, Niles Spencer, Stefan Hirsch, Maurice Sterne, William Zorach, Fiske Boyd and Charles Demuth. This is, so far as we know, the first group of the younger contemporary Americans which Mr. Phillips has assembled, his interest in them being still young.

There is an importance in this recent section of Mr. Phillips which hardly needs pointing. That a collection which its creator has tried to make inclusive of the best of recent European and American art should include this new group among its paintings by Renoir, Albert Ryder, Arthur B. Davies, Bellows, Speicher, Lawson and Maurice Prendergast indicates two things. One is the progress of the painters in question toward recognition, and the other is the growth of Mr. Phillips.

Mr. Phillips writes an introduction to his catalogue which makes an ever so slight apology for the new pictures. "The common denominator of these men is the desire for style based on systematized, arbitrary arrangement. There is a danger in any art which begins with system and formality. I fear that nothing can prevent the academic authorities from recognizing the dogmatic possibilities of the Cult for abstract form which will, by that time, have reached its crusty conservative middle age. I can see the Academy not only accepting but actually imposing volumetric values and stylistic simplification as a new dispensation upon the schools and studios. However, for yet a little while, there will be freshness, and we may welcome that variation of personal reactions to a common stimulus," etc., which indicates that his perception as a writer does not quite keep pace with his recognized good taste as a collector.

VINCENT GETS \$65,000 PORTRAIT ORDER

TORONTO—John Vincent, a portrait painter, formerly a Newfoundland fisher lad and lately residing in Toronto, has just received a most interesting American commission for portrait work.

The painting is to be of three generations of the family of G. Y. Baker of Chicago, said to be a millionaire connoisseur and collector, and will contain fourteen figures, for which he will be paid \$65,000.

Mr. Vincent formerly lived in New York and in European cities and came to Canada several months ago when, on returning from Europe, he found it impossible to enter the United States.

Pope Piux XI and King George are among the notables who have sat for him. Before taking up art work he studied architecture in New York.

ART NEWS TO BUY AMERICAN ART

(Continued from page 1)

by the 24th of March. Members of the society are being notified that all works intended for the May exhibition must be delivered to the storehouse of Day and Mayer, Murray and Young, Inc., 305 East 61st Street, between 22nd and 24th 24th of March. The final closing date will be 6 P. M. March 24.

A small selection from both of the exhibitions will be made and the paintings hung in the offices of THE ART NEWS, where they will be open to inspection. From this selection the purchase will be made.

THE ART NEWS wishes it to be understood that while it is its intention to purchase from either or both of these exhibitions, it reserves the right to buy elsewhere, should the quality of work shown in these exhibitions fall, in any year, below its expectations. It is of the essence of the contract that a minimum of \$500 will be expended annually by THE ART NEWS, and that this sum be spent in the purchase of works by living American artists.



"ATLANTIC EPIC" By STANLEY W. WOODWARD
This is one of thirty marines and landscapes by Mr. Woodward included in his present exhibition at The Casson Galleries, 575 Boylston Street, Boston.

MIDTOWN LECTURES ON ART IN TRADES

New York University and Art in Trades Club Announce Courses for Textile and Furniture Trades

Following closely upon the announcement of its Paris Summer School, the Department of Fine Arts of New York University, of which General Charles H. Sherrill is Director, announces the opening of a midtown division, with special courses for the benefit of employers and employees in the textile, furniture, interior decorating and allied trades.

These courses have been arranged in such a way that the young man in industry can find, a few minutes away from his place of employment, a series of courses that, taken in succession over a period of two-and-a-half years, will give him an insight into the artistic and the practical background of his own trade and into its relationships with other trades.

The announcement was made on Thursday evening last at a special meeting of the Art in Trades Club, 34 East 38th Street, at which many of the lectures will be held. The speakers of the evening were: Chancellor Elmer E. Brown, Ph.D., L.L.D., Chancellor, New York University, General Charles H. Sherrill, Director, Department of Fine Arts, New York University and the President of the Art in Trades Club, Mr. Harry Wearne.

The subjects which will be covered by the lectures are the following:

HISTORIC STYLES OF DECORATION, Furniture and Interiors, by Evan J. Tudor. Fifteen lectures, Tuesdays, beginning Feb. 9, 6.00-7.45 p.m. Eleven lectures, illustrated by lantern slides, will be held at the Art in Trades Club (lectures of one hour followed by open discussion); the remaining four, designated as "field lectures" will be devoted to the practical study of objects in private collections or commercial establishments to be announced during the course.

EARLY AMERICAN DECORATIVE ART AND ARCHITECTURE, by various specialists. Fifteen lectures illustrated by lantern slides. Fridays, beginning Feb. 19, 6.00-7.45 p.m. (lectures of one hour followed by open discussion) at the Art in Trades Club. (For this course the co-operation of R. T. H. Halsey, Herbert Cescinsky, Rev. Donald Millar, Louise Avery, I. B. Kerfoot and Nancy McClelland has already been secured. Other lecturers will be announced later.)

CONSTRUCTION OF TEXTILES, by James Chittick. Fifteen lectures, illustrated by lantern slides and practical demonstrations, Fridays, beginning Feb. 9, 6.00-7.45 p.m. (lecture of one hour, followed by open discussion) at the office of Mr. Chittick, 122-124 East 25th Street.

TEXTILE DESIGN, HISTORIC AND MODERN, by Rudolph Meyer Riefstahl. Fifteen lectures, Wednesdays, 6.00-7.45 p.m. Eight lectures (of one hour followed by open discussion) illustrated by lantern slides and textile samples will be given at the Art in Trades Club; the remaining seven, designated as "field lectures," will be devoted to the study of textiles in

Art Institute Needs 5 Million Endowment

Robert B. Harshe, Director of Chicago Art Institute, Says That Much Is Needed to Achieve Greatness

CHICAGO—The Chicago Art Institute cannot be classed as a great museum until at least \$5,000,000 has been added to its endowment fund, according to Director Robert B. Harshe's annual report to the governing members of the institute, made public recently.

"The policy of most art museums is to spend income on acquisitions," he said. "The income of the Art Institute is spent largely in service to the community. As a result of this policy the Art Institute ranks about eighth among American museums considered from the point of view of its ability to purchase works of art in the open market. The few purchase funds at its disposal can only be used for paintings and modern sculpture.

"The Art Institute is so strongly entrenched in the affections of Chicagoans that they are likely to consider its achievements of the last few years with pride and complacency. I believe the Art Institute to be a busy and useful institution. I do not believe it is a great museum and I do not believe the governing members of the institution should begin to think of it as a great museum until at least five millions of dollars have been added to the endowment fund.

"The funds restricted as to income of the Art Institute now amount to \$2,118,790, an increase of \$194,000. The income from \$634,379 of this amount is not available because it is applied to trusts and annuities.

"The unrestricted funds amount to \$2,622,873, an increase of \$186,364. Our budgets are made up in a conservative way. Last year our budget deficit was about \$25,000, and we hope this year to keep it near this figure."

private collections and business establishments to be announced during the course.

MATERIALS OF DECORATION. Fifteen lectures illustrated by exhibits and lantern slides, Mondays, beginning Feb. 8, 6.00-7.45 p.m. (lectures of one hour followed by open discussion), in part at the Art in Trades Club.

In his address General Sherrill emphasized the fact that this co-operation of the Art in Trades Club and the University is not an untried experiment. For the past two terms, the two bodies have been associated in a course on the history of textile design, given by Dr. Riefstahl of the University faculty at the Club, and in various business establishments of the midtown district. The invitation of the Art in Trades Club to New York University to give the five courses of the present program has naturally ensued.

The midtown courses will be open only to men. Students completing a course successfully may, upon examination, secure a certificate to that effect from New York University.

Applications for enrollment may be made to the Department of Fine Arts, New York University, Washington Sq. East, New York, from whom all further information may be had.

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APPEAL FOR FUNDS TO REPAIR COLOGNE

Dome of Cathedral Will Be Menace to City Unless Extensive Work Is Done in Preservation

COLOGNE—According to architects who have appealed to the Prussian State for funds to carry out reconstruction work, the dome of Cologne Cathedral, the third cathedral in size in the world, will become a menace to the city unless extensive repairs are made.

The stone used in additions made in the XVth century is not resisting the ravages of time, and the enormous weight of the towers is rapidly causing the softer stones underneath to crumble.

Although this condition has existed many years, funds of the cathedral once were sufficient to keep a force of workmen continuously renewing the weakened portions, but as this money was wiped out by inflation, and as other funds were unavailable, the repair work is five years behind the schedule outlined by architects as necessary for preserving this monument to Gothic architecture.

Eventually all construction effected during the sixteenth century must be removed if the building is to be preserved.

Architects explain that they believe that the quarries where the first stone for the dome was obtained either were exhausted or forgotten between the first building activities and those of three centuries later, when the other quarries in the mountains were used.

Even with plenty of money at their disposal, completion of the necessary repairs would require a number of years, which aged citizens interpret as meaning long life for the city, mindful as they are of the tradition handed down through many centuries that "when the Cologne dome is completed the city will be destroyed."

PERMANENT WAVE LASTS 4,000 YEARS

LONDON—Hair-waving as practiced by the women in the year 2250 B. C. was not altogether dissimilar to the modes of today, is the deduction made by Leonard Woolley, who has been excavating at Ur of the Chaldees in Mesopotamia.

While searching for the palace of Dungi, son of the builder of the great Zikkurat, or temple, who reigned 4,176 years ago, Mr. Woolley and his fellow workers came across what is considered the most beautiful example of Sumerian sculpture ever unearthed—the head of the Moon Goddess. It is exquisitely carved in white marble. The eyes are inlaid with lapis lazuli and shell.

The hair is an elaborately waved coiffure, which indicated to the investigators that the hair dressers of the Third Dynasty had a skill which at the present time might be considered a bit odd but nevertheless "stunning."

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THE HAGUE—11 SURINAMESTRAAT

BRUSSELS OBSERVES DAVID CENTENARY

Comprehensive Loan Exhibition of
Works of David and His School
Held in Brussels

BRUSSELS.—The centenary of the death of David was celebrated at Brussels with great solemnity. A pilgrimage was made to the cemetery of Evere, where M. Fierens-Gevaert, curator in chief of the royal museums of Belgium and M. Albert Besnard, representing the French government, delivered before the tomb of the "Painter of Revolution and the Empire" speeches that were at once moving and full of substance.

The exhibition "David and his Day" opened on the 30th of December at the museum of Brussels. For this occasion the Louvre lent two of its most important Davids: the "Young Ladies of Ghent" and the portrait of the actor Wolff. With the four Davids which the museum of Brussels owns, the most important of which is certainly "Marat Assassinated in his Bath," these pictures form a nucleus round which are grouped a series of works borrowed from private collections, many of which were barely known to art historians. One may mention the fine male portraits belonging to Count Cambrlain d'Amongies and to the notary Cantony. David appears, in the light of this exhibition, as an artist possessed of great variety, who had several successive manners, and not at all the doctrinaire that he has been called.

Ingres is finely represented by the Portrait of Bonaparte as First Consul (Museum of Liege), the Self-Portrait (Museum of Antwerp), the Reading of the Aeneid (Museum of Brussels) and a little known Homer from the collection of the King of the Belgians.

Among the Belgian disciples of David, F. J. Navez takes first place. He is perhaps the greatest portraitist of the XIXth century Belgian School. But the Brussels exhibition, revelatory in many respects, throws into high light the talent of Hennequin, painter of Lyon who became director of the Tournay academy.



"SONG TO GRANADA"

Recently sold through the Grand Central Galleries to a prominent Virginian.

By F. LUIS MORA, N.A.

RARE PRINTS GIVEN TO MINNEAPOLIS

MINNEAPOLIS.—Donation of a number of important prints, which the Institute's collection had lacked, has been made by H. V. Jones. The prints include some rare specimens which will add materially to the present collection.

The donation includes an example of the work of Aldegrever, the sets of "Six Knots," and a wood engraving of a design for a tapestry by Durer.

An exhibition of XVIIIth century French and Flemish tapestries now is at the museum, showing hangings made from designs similar to those of Durer.

There also are two prints by the Tiepolos, father and son; a large view of Nuremberg, by Lautensack, done in three parts; an Italian engraving by the Master of the Sforza "Book of Hours," nine Chinese woodcuts; six landscapes by Waterloo, the XVIIIth century Dutch engraver; 11 illustrations for the New Testament, by Jacques Callot; Altdorfer's "St. Jerome" and two items of modern date.

GIFT OF REMBRANDT COPY TO YALE

NEW HAVEN, Conn.—Through the generosity of Duncan Phillips, Yale '08, President of the Phillips Memorial Gallery, Washington, D. C., and the Council of the National Academy of Design as Trustee of the Henry W. Ranger Fund, two notable additions have been made to the collections of the Yale School of the Fine Arts, a portrait of the school of Rembrandt and the landscape painting, "The Woodcart," by Louis Paul Dessar.

The painting given by Mr. Phillips is thought to be a copy of Rembrandt's "Portrait of an Old Man." The picture has all the general characteristics and outward appearances of a Rembrandt, according to Professor Edwin C. Taylor of the School of the Fine Arts.

"The Woodcart" is described by Professor Henry C. Davenport of the Department of Painting as "a landscape done in the best tradition of the Inness school splendidly designed, carefully thought out and full of a rich, fresh color."

Under the terms of the will of Henry W. Ranger paintings such as "The Woodcart," by living American artists, purchased by the Council of the National Academy of Design and presented to museums throughout the country, become their permanent property unless claimed by the Smithsonian Institution at Washington after the death of the artists who painted them.

Gift to Detroit Institute of Arts

An XVIIIth century English portrait of a lady by Joseph Highmore, a pupil of Sir Godfrey Kneller, has been presented to the Detroit Institute of Arts by an anonymous donor.

Famous Rembrandts in Detroit Institute

"Man With a Turban," "Portrait of An Old Man" and "Landscape With the Baptism of the Officer" Shown

An especially fine portrait of an old man by Rembrandt, acquired recently by Julius H. Haass and loaned to the institute, together with two of the most important Rembrandts which have come to this country in recent years, sent here for exhibition by Thomas Agnew of London, are on view at the Detroit Institute of Arts, East Jefferson Avenue and Hastings Street.

Mr. Haass's portrait forms a fine companion piece to the Rembrandt he already owned, one of the finest of the studies of Rembrandt's second wife. The painting formerly was in the collection of the Duke of Sutherland, afterward in the famous Hollitscher collection in Berlin and in the Pryer collection at The Hague. It was exhibited in December at the exhibition of Dutch paintings at the Knoedler galleries.

Of the two paintings loaned by Thomas Agnew, one is the famous "Landscape with the Baptism of the Officer," fully signed and dated 1656, and is, with the exception of "The Old Mill," the largest landscape by Rembrandt. It illustrates his extraordinary subjective style of painting, with his strong contrast of light and highly imaginative forms of nature.

The other painting, "The Man with the Turban," was painted in the last years of the artist and was discovered only a few years ago in Russia. It has the extraordinary glow of color and broadness of technique of his late period and is particularly wonderful in the mystic expression of the eyes of this handsome oriental type.

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GIFT TO CARNEGIE INSTITUTE ANNOUNCED

Homer Saint-Gaudens, Director of Fine Arts, Carnegie Institute, has announced that the Department of Fine Arts had received an important gift of prints from Mr. Kenneth Seaver of Pittsburgh. Mr. Seaver is a collector of prints and has made several similar gifts to the Institute.

The present gift consists of about 130 line engravings by Claude Mellan, one of the leading figures among the French portrait engravers of the XVIIIth century. The collection, which will be added to the prints of the Department of Fine Arts, comprises practically all the important portraits engraved by Mellan. They were assembled over a long period of years by Louis R. Metcalfe of New York, who is an authority on French portrait engravings. Impressions of Mellan's works are now very rare.

The French School of portrait engraving to which Mellan belonged began about the year 1625, and continued without a break down to the French Revolution. During a large part of this period the French School was by far the most important in Europe; all portrait engraving in line was done under its influence and the best foreign engravers came to France to learn their craft.

ENGLISH MASTERS SHOWN IN DETROIT

Reynolds, Gainsborough, Hoppner,
Raeburn and Lawrence Are Represented
in Loan Exhibition

DETROIT.—A second annual exhibition of old masters is now open at the Detroit Institute of Arts. Last year it will be remembered that through the efforts of Dr. William Valentiner an outstanding exhibition of Dutch art was brought here from private collections about the country, and from various art dealers. This year the same sort of thing has been done with English art of about the same period and a little later. There are Romneys, Raeburns, Gainsboroughs and Lawrences. Seventeen pictures in the exhibition are proudly owned by Detroit collectors; the whole fifty in the show is valued at \$10,000,000. This fact might not be mentioned in Philadelphia, but in Detroit there is no other way to drive into the minds of the layman that here is a great collection, perhaps worth an extra trip to town to look over.

The opening tea proved a brilliant social assemblage. Art—since Dr. Valentiner's advent—has become the smart thing in Detroit. People talk it, and, what is more significant, they are beginning to buy it. There were three art dealers present at that opening reception, who did not come all the way from New York for the pleasure of twenty hours on the Detroit. They were Sir Joseph Duveen, Mr. Fearon of the Fearon Galleries, and Mr. Simmons, of Lewis and Simmons.

Some of the most famous pictures loaned by private collectors were the following: Reynolds' "Strawberry Girl," loaned by Mrs. Francis F. Prentiss of Cleveland; Hoppner's "Young Girl with a Tambourine," Romney's "Mirth," one of his best known portraits of Lady Hamilton, and his portrait of Oliver Goldsmith.

The Detroit collectors who contributed to the exhibition by loaning their own paintings were: Julius H. Haass, Joseph B. Schlotman, John B. Ford, Ralph H. Booth, Mrs. John S. Newberry, Julian Harris and an anonymous collector.

The exhibition will continue until January 31 and opens, in a manner of speaking, the fourth art annual, which is organized and supported every year by the club women of the city. In connection with this there will be receptions, teas, talks and all the usual goings on.

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"The Cries of London"

after F. Wheatley

Engraved in Stipple. Printed in Colour.

A great discovery has been made in London of the fourteenth picture of the series exhibited by Wheatley at the Royal Academy in 1795. The picture was not engraved in the first series by Schiavonetti, Vendramini, Cardon and Gauguin probably because it was sold and the engravers could not get access to it, and it has been hidden away for years right down until the present time. The Museum Galleries are now engraving this in their present edition, also the variant plate of "Hot Spiced Gingerbread," thus making the series the most complete that has ever been published.

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OPEN TOMBS OF CZARS IN SEARCH OF JEWELS

LENINGRAD—Several tombs of former Emperors and Empresses of Russia in the famous Church of St. Peter and St. Paul have been opened by the Soviet authorities and the crowns, jewels and other objects deposited therein removed to the local museums.

The Bolsheviks feel that no useful purpose is served in keeping these relics hidden in graves and believe the public is entitled to see the jewels used in royal burials.

Those gems and funeral ornaments not deemed suitable for museum purposes were sold to private foreign buyers, the proceeds going to the State Treasury.

All the sovereigns of Russia since the foundation of St. Petersburg in 1701, except Peter II, who was buried in Moscow, were interred in the Church of St. Peter and St. Paul.

The most notable tombs are those of Peter the Great, his consort Catherine I, Catherine II, Nicholas I and Alexander II. The total value of all the jewels removed from the tombs is said to be about \$1,000,000.

The tombs of the Czars and Czarinas and other members of the Imperial House of Romanoff and Romanoff-Holstein to be found in the Church of St. Peter and St. Paul are not generally known to contain articles of great intrinsic value.

Unlike most Russian churches of Czarist times, the church in question, which was considered as the sanctuary of the remains of the imperial family, is severe and bare in its simplicity and lack of ornamentation. As to the bodies, it has always been recorded that after the public funeral and view the robes and jewels which might have decorated them were removed and returned to the treasury.

The bodies are entombed in vaults, over which stand plain stone sarcophagi bearing a red pall. The coffins in the vaults are known to be of unornamented wood. Opposite each sarcophagus or near by is an icon of the person buried, with an inscription containing, among other data, the dimensions of the babe when born, together with some article identified with its later life. For example, attached to the icon of Alexander I is his diamond wedding ring, and to that of the Grand Duke Constantine, brother of Nicholas I, the keys of the Polish fortresses of Modlin and Zamoscy.

Greek Bronze Found

in Bay of Marathon

ATHENS, Greece.—Fishers have brought to light in the bay of Marathon a bronze statue which apparently belongs to the school of Praxiteles. The motive is very similar to that of Praxiteles' "Satyr." The bronze must be submitted to a thorough cleaning, being incrustated and covered with shells. Professor Krummoltz of Athens, who inspected the find, said that as far as contours are discernable, the work promises to be a very important addition to the scarce examples of genuine Greek art that have come down to us. It is planned to organize a search of the bottom of the sea on this coast, as it is probable that still other Greek works of art were lost, while being shipped to Italy by the Roman consuls in Greece.



PORTIONS OF A SUIT OF HALF ARMOR

Consisting of a Breast-plate, Backplate, Pouldrons, with rare-braces. The Breast-plate has large roped turn-overs at neck and round the gussets; it is of slightly peacock form; all the pieces are gilded with bold strapwork and scrolls on both back and breast. Close to the neck is an Amor's stamp—a shield with three Fleur-de-lis charged upon it under a Crown. French circa 1560-80.

By courtesy of Cyril Andrade, 8, Duke Street, St. James's, London.

Arizona "Relics" Laid to Mexico

Retired Cattleman Tells of Young Mexican Sculptor Who Lived at Lime Kiln Forty Years Ago

TUCSON, Ariz.—Circumstantial evidence which tends to cast doubt on the authenticity of the Hebrew and Latin inscribed artifacts unearthed at an old lime kiln on Silver Bell Road, west of Tucson, has come to light through Leandro Ruiz, a pioneer retired cattleman, who tells of an educated young Mexican sculptor and student of the classics who lived with his parents at the lime kiln forty years ago.

Timotio Odohui was the name of the sculptor. His father, Vicenti Odohui, also a man of education and culture, told Ruiz that his family had been driven out of Mexico by revolution following the French invasion, through which his property and fortune were lost.

Young Odohui, according to Ruiz, whose statements have been substantiated by Edouardo Machado, a local transfer man, who was also on good terms with the Odohui family was a sculptor of no mean ability and both Ruiz and Machado recall seeing objects carved in stone by the young man. Suspicion that Odohui may have been the author of the artifacts is strengthened by the fact that he was known to have molded articles in a soft alloy metal, resembling lead, presumably the same metal of which the "Roman-Hebrew" inscribed relics were fashioned.

Ruiz recalls a well executed model of a horse moulded or carved by the youth out of the metal. In addition there was a cross of stone, the work of the young sculptor, which was made to record an injury sustained by Ruiz by a fall from a horse. The cross was placed but a short distance from the limekiln where the Odohui camp was located and where forty years later the artifacts were discovered and exhumed.

All members of the Odohui family, the informants say, were persons of education and culture. Among their possessions brought from Mexico was a library containing several volumes of the classics, which were valued by members of the family.

The fact that the "Roman" and "Hebrew" inscriptions found upon many artifacts are almost word for word in the "glossary of foreign words, phrases, &c.," in the back of a dictionary, as by E. S. Blair, Cornell graduate, suggests that the inscriptions may have been copied by Odohui from one of the volumes.

The object, if the relics were "planted" by the Odohuis, may have been with a view of creating a sensation later with the "discovery."

The Odohui family remained at the limekiln eight or nine years during which they made a livelihood by burning lime, which was sold in Tucson. Soon after the death of the elder Odohui at the limekiln, the widow and son disappeared and have not since been heard of by the two informants. It is presumed that they returned to Mexico, which they were free to do after the death of the father, whose politics had been at variance with that of the Government in control.

EARLY SCULPTURES IN MONGOLIA

LONDON—Important discoveries in Mongolia of rock sculptures and inscriptions which, when deciphered, may prove to be records of some ancient people, have been announced by Colonel Kozloff, the Russian explorer commanding the Mongolo-Thibet expedition.

Only intermittent reports have hitherto been received of the expedition's progress, but a fuller account of the latest discoveries is now given in a letter from Colonel Kozloff. It describes the work of that section of the expedition which has been exploring the banks of the river Tola, about half way between Urga and Karakorum.

Explorers, says the London Times Riga correspondent, have found an abundance of sculpture in the granite rock, with a great number of inscriptions which it will take years to decipher. At one spot the granite had been carved to represent a giant tortoise, on the back of which there are what Kozloff considers to be Doric ornamentations surrounded by curious hieroglyphics. At this spot there are also remarkable figures of men and animals carved in the face of the rock. A line of stones placed at regular intervals of six yards runs from this spot in an uninterrupted southeasterly line to the nearest hills, beyond which they have not been traced. In these granite hills there is a great piece of sculpture in two parts, which appears to represent a sort of Mongolian sphinx.

About a day's journey further on, at a place called Bichik-ted-ulan-khada (Writings - of - the - Warm-Rocks), the Granite Hills have been skillfully carved with all sorts of designs. In and around the passes through these hills the explorers discovered about seventy ancient tombs of small and large dimensions, some being circular in form, others quadrangular. Two or three of these burial places already had been inspected by some one in the past, as the graves were found open.

Among the sculptures which impressed the explorers most was an isolated representation of a human hand, under which was a symbol very much resembling the capital "A." This, like all the other sculptures or carvings, was cut into the massive granite.

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FRENCH ARCHITECTURE TO BE SHOWN HERE

Drawings from International Exhibition of Decorative Art to Be Shown at Architectural League

Over 300 feet of wall space three feet high will be devoted to the much talked of architectural drawings shown at the recent Exposition Internationale des Arts Decoratifs et Industriels Modernes in Paris, at the Forty-first Annual Exhibition of the Architectural League of New York, opening Jan. 31 and closing Feb. 28, at the League headquarters, 215 West Fifty-seventh Street.

According to M. Brussel, director of the Association Francaise at Paris, the exhibits are due to arrive in New York most any day. They consist of drawings and photographs particularly devoted to town and country homes, interior decorations, apartment houses and apartment house investments. Alfred C. Bossom, New York architect, Chairman of the Foreign Exhibit Committee of the Architectural League, has charge of this exhibit. The exhibition will represent the kind of work Americans living in France like to have, Mr. Bossom said. It is American architecture done in French style. There will be no monumental work exhibited, the exhibition as a whole being devoted to all the crafts, particularly those adapted to the home.

"With the addition of this Paris exhibit to the American works of art, the Forty-first League Exhibition will show two drastically different trends in modern design. The impetus given architecture by the recent Architectural and Allied Arts Exposition has already stimulated great interest in the forthcoming exhibition of the league," said Alexander B. Trowbridge, President of the Architectural League of New York,

"and we expect to have an unusually fine showing."

D. Everett Waid, President of the American Institute of Architects, said: "From an artistic point of view the Paris Exposition is as serious as the changing fashions of the season in ladies' millinery and gowns. The conditions issued to exhibitors called for what was designated as 'modern art' and placed a ban upon anything which revealed deference to precedent. The underlying motif of the exposition was found to be the unrest and impatience of the age. It goes to extremes and believes it necessary not only to reason out its own problems but to express the answers in an entirely new language."

The non dust-collecting motifs, termed "sanitary architecture," are being looked forward to by members of the League. The United States was not represented in the French exposition because its architects were unable to present anything new, according to Harvey W. Corbett, past president of the league.

"There were no two things alike in the whole exhibition," said Mr. Corbett. "The new style of architecture shown was devoted more to the shape and mass of the buildings rather than to style. You could not compare anything in this country with it, in fact with anything in the world."

"The first impression one gets of seeing the French exhibits is one of shock," said Mr. Bossom. "All conventions have been scrapped. Everything shows a vital creative impulse. There are few arched doorways and few structures over several hundred feet in height. Brilliant colors are used extravagantly. Huge spires stick up like Indian totem poles throughout the avenues, creating a riot of color."

The forthcoming exhibits will be the first of any of the French exposition exhibits to reach America and will give New York architects, who did not visit the exposition, an opportunity of studying first-hand some of the drawings that created such a sensation in architectural circles last year.



"REARING HORSE"
By SCHLIEPSTEIN
Executed by Rosenthal, Selb, Bavaria.

MODERN SCULPTURE IN BAVARIAN PORCELAIN

Modern products of the world's most ancient creative art, that of pottery, have been turned out with particularly good result by the "Rosenthal" factory at Selb (Bavaria). The "Rosenthal" porcelain ware is widely known for the beauty and taste of both decorative and utilitarian productions and the zealous artistic ambition of the management headed by Dr. Schneider has now started to create a series of plastic works in porcelain by modern artists, which are shown in the representative exhibition rooms of the firm in Berlin.

The efforts of artists and technicians were directed to impart to these porcelain sculptures the spirit of the epoch, to make them equivalent in style and execution to the products of the past. They are kept well within the bounds set by the material and inaugurate a style of their own, therefore opening new possibilities in the line of modern porcelain plastics. The quality of body and glaze is perfect, the general fineness of

Germany Sees Work of Our Architects

Berlin Academy of Fine Arts Hold Exhibition of Photographs, Plans and Designs by Americans

BERLIN—American architecture in all its phases, from skyscrapers to bridges and country homes, are being demonstrated to the people of Berlin by an exhibition which opened today at the Academy of Fine Arts, of which Max Lieberman is President.

Sixty prominent American architects have contributed photographs, plans and designs. The exhibition is largely due to the visit of a German delegation last Summer to the convention of architects held in New York.

It is intended to acquaint Germany, where the need for skyscrapers and other modern buildings is becoming more and more apparent, daily, with the latest American developments.

The exhibits show the historical development of American architecture. There are sections on city building, schools and universities, country homes and interiors of homes and public buildings.

The exhibition is unique in being the first time that American commercial art has been drawn upon for models on a large scale by Germany.

finish, the purity and brilliance of the surface entitle them to a very high place among similar productions.

The example reproduced above is well chosen to create an interest in this novel attempt. "Rearing Horse" (14 inches in height), by Gerhard Schliepstein, is highly decorative. It is an important piece through the mastering of the movement, the superiority and concentration of the disposition and the heroic treatment. The stylized plinth is well worked into the whole to a harmonious unit. This piece shares the limpid and flawless beauty of texture with all the other products of the "Rosenthal" factory.

IL DUCE TO FURNISH THE "CASA ITALIANA"

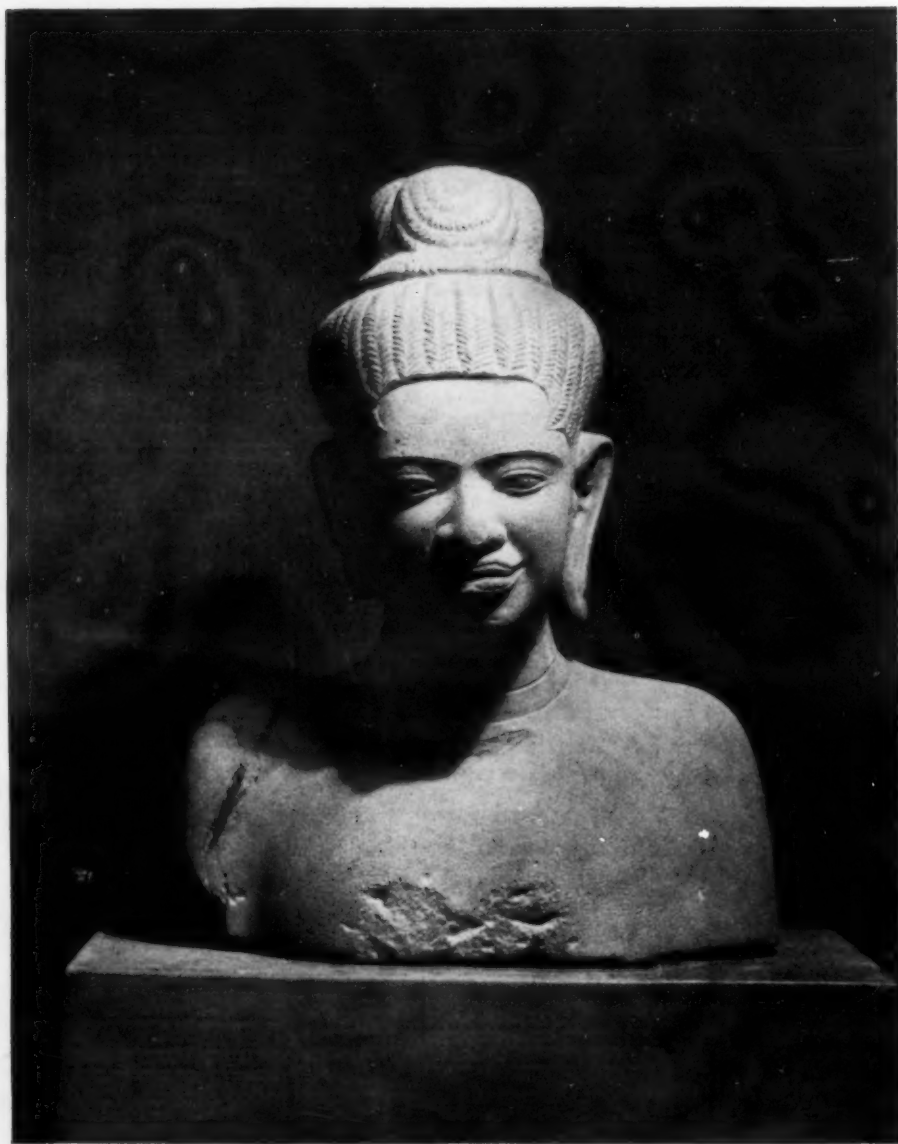
House on Columbia University Campus to be Decorated With Italian Furnishings of Many Periods

The Italian House now in course of construction at Amsterdam Avenue and 117th Street, on the Columbia University campus, will be completely furnished by Premier Mussolini, according to an official announcement made yesterday by Peter M. Riccio, General Secretary of the Institute of Italian Culture in this country and instructor in romance languages at Columbia. The "Casa Italiana," as it will be known, is being erected on property donated by the university to encourage Italian culture.

Mr. Riccio explained the project to Premier Mussolini in Rome last July. The Prime Minister was enthusiastic over it, offering to equip the entire house with Italian furniture of various periods, paintings and art objects obtained from the old royal palaces of Italy. The new centre will be the only one of its kind in the world, according to Professor John L. Gerig, President of the institute and head of the Department of Romance Languages at Columbia.

Through the initiative of Otto H. Kahn, the Metropolitan Opera will give a performance of "Il Traviata" with Galli-Curci in the leading rôle on Feb. 9 for the benefit of the house. This performance will also commemorate the one hundredth anniversary of the introduction of Italian opera into this country by Lorenzo Da Ponte.

It is estimated that \$500,000 will be needed for the house, of which \$50,000 has already been collected. The value of the property donated by Columbia is \$150,000. Joseph and Michael Paterno and Anthony Campagna, builders, are constructing the house free.



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THE IMPORTANCE OF BEING PSYCHIC

Portrait Sculptor Reveals "Innermost Soul" of Sitter to His or Her Uttermost Discomfiture

The kind of difficulty under which a psychic artist has to labor can be glimpsed from a pathetic news item in the *World*, concerning Tennessee Anderson.

"Tennessee Mitchel Anderson, sculptress," runs the *World* story, "whose work first was known to the public through her illustrations to the 'Triumph of the Egg,' by Sherwood Anderson, then her husband, has what may be termed a psychic handicap in her work.

"She sees too well, and in her seeing she goes too deeply. For the average sitter it is an extremely uncomfortable experience suddenly to find himself exposed to the world as he really is with the mask, we all wear, torn away. While there may be nothing at all in himself that the individual is ashamed of, yet there is not a person who does not prefer the privacy of his own psychic to be maintained.

"And Tennessee Anderson simply cannot help revealing her sitters. It is a subconscious thing with her. She gets her person subconsciously and puts into clay what she gets.

"At the MacDowell Colony last summer this psychic penetration of hers almost played havoc with one of her temperamental fellow artists whose portrait she had done. This artist went into Mrs. Anderson's studio one day to see the finished portrait. The artist burst into tears, demanded the destruction of the portrait, and said it never could be permitted to 'live,' for it was 'too revealing' for the comfort of the subject.

"This intuitive power, this psychic penetration, has been part of Tennessee Anderson's 'make-up' since she was a child, although it is only in recent years that she began to model. A strange crystallization of psychic forces took place in her to arrest the art attention; some implacable expressiveness urged itself into plastic form in her maturity."

Union League Club Exhibition of Art

A painting depicting a reception night at the old Union League Club in Madison Square, one of the latest additions to the club's art collection, was shown at the recent three-day exhibition of paintings and sculpture at the club house, Fifth Avenue and Thirty-ninth Street.

The painting is the work of Edward Lamson Henry, who was born in 1841 and died in 1919, and was presented to the club by William E. Benjamin.

It occupies a conspicuous position in the art gallery, and attracted especially old club members who attended these famous receptions in the old days. The former home of the club, Madison Avenue and Twenty-sixth Street, is now used by the Manhattan Club.

The painting shows a line of horse-drawn cabs and broughams at the canopied entrance to the clubhouse, from every window of which gleams a cheerful light. Old-fashioned gas-lamps cast a yellowish glow in the street.

The club holds a monthly exhibition, and among the important pictures shown at the present collection of American, French, Italian, English and Spanish masters is Sir Joshua Reynolds's portrait of H. R. H. Edward Augustus, Duke of York. The Duke, who sat for Reynolds in December, 1758, and January, 1759, is shown in a blue naval coat wearing the riband and star of the Garter, with cocked hat under his left arm.

There is also on view George Romney's portrait of "James Wildman, Esq., of Bedford Square," from the collection of Mrs. Fawcett, who inherited it from the last member of the Wildman family of Chilham Castle, Kent, England.

"Late Sunset," by George Inness, Alexandre Roslin's "Portrait of a Lady," "Woodland Scene" by the late Bliss W. Baker, Constant Troyon's "Cattle" and El Greco's "Portrait of a Gentleman" are other paintings shown.

GERMAN ART DEALERS WANT SEGANTINIS

Not long ago a request came to Berlin from a Museum in Australia for a picture by Segantini, and a very high price was offered. The German dealers bestirred themselves, but it seems quite impossible to satisfy the would-be purchasers. There were very few works of the Italian master that could be bought, and these have apparently been all taken out of Europe, and are now the property of Americans who brought them to their own country.

FORD ADDS VIOLINS TO COLLECTIONS

Henry Ford has purchased a number of valuable old violins to add to his collection of American antiques, it was learned recently. The manufacturer, who recently became interested in early American dance tunes and musical instruments, purchased the violins from Jay C. Freeman, head of the violin department of the Wurlitzer Company.

The instruments, which were reported to be worth \$300,000, were acquired by Mr. Ford when he last visited New York, after a week-end spent at his Wayside Inn at Sudbury, Mass.

Mr. Freeman refused to discuss Mr. Ford's purchase without the manufacturer's permission, which could not be obtained. He said, however, that the reported purchase price of \$300,000 was "too high." Another official of the company said that a number of violins had been sold to Mr. Ford in the past.

Confirmation of the purchase could not be obtained at the manufacturer's home in Dearborn, Mich., where it was said he was "not at home." Mr. Ford's secretary declared the manufacturer would not discuss the purchase and would not give Mr. Freeman permission to do so.

French Shows Irving Statue In Studio

Men and women prominent in the movement to erect a memorial to Washington Irving, near the site of the author's old homestead at Irvington-on-Hudson, attended a private view of the monument, by Daniel Chester French, on January 22, at the latter's studio, 12 West Eighth Street.

Major George Haven Putnam, who as a boy visited the Irving home and received the author's blessing, spoke of his career as a man of letters and as an ambassador of good will between the United States and the people of Europe. He related how Irving had told him of receiving the blessing of George Washington, and how, at the instance of Mr. Putnam's father, a close associate of Irving, the latter passed this blessing down to him.

Irving, during the period of bitterness following the War of 1812, did much to help England to appreciate American letters and culture, of which he was a representative of the highest type, Major Putnam said. The author, he added, was deserving of all the honors the present generation could heap upon him. He expressed also the hope that the memorial fund, of which \$10,000 has been subscribed, would be quickly increased to the necessary \$30,000, more than 300 Irving admirers having already contributed to the fund.

The monument will be erected on a piece of land given by Harry Graves, Jr., at the corner of Sunnyside Lane and Broadway, Irvington, on the road to Sunnyside where Irving lived and died. It comprises a bust of Irving on a pedestal, flanked by two life-size figures symbolic of the two distinct civilizations represented in his writings. One, the princely figure of Boabdil, the last king of Granada, dressed in rich armor and precious silks; the other being the bedraggled figure of his famous Rip Van Winkle.

Beneath the bust, representing Irving as a handsome man of thirty-five, is a palm wreath and the inscription, "1783-1859." The finished monument will be erected next July, according to present plans.

MUSIC AND ART ARE UNITED BY MORA

F. Luis Mora Entertains 200 High School Pupils by Drawing to Strains of Waltz and Jazz

RICHMOND, Ind.—Drawing to the tune of a waltz and then to popular jazz, Francis Luis Mora, whose most beautiful and inspirational exhibition now hangs in the public art gallery, produced "La Dance d'Espanol," thus entertaining nearly 200 students in the large room of the public art gallery, during their recess of morning classes. The morning's program was sponsored by members of the School Art League with a number of other clubs as guests.

Mr. Mora, introduced to the students by Miss Anna Bradbury, sponsor of the Spanish club at Morton high school, dwelled on the fact that all persons are artists of their kind, whether they be thinkers, dancers, musicians, mechanics, painters, etc.

He demonstrated the point by drawing in pastel and charcoal the pretty Spanish dancers in rhythmical fashion to the melody of "Roses of Picardy," played on the violin and piano by Misses Bernice and Richard and Mary Louise Eyden, respectively.

Then to show that one need not always draw to the tune of a waltz, Mr. Mora, had the music changed into jazz, and drew on his subject with more vigor and enthusiasm, that is, a more syncopated rhythm.

The artist-guest of the city also compared the human figure to architecture, stating that one should know something of the contour and structure of a building, the foundation, before reaching the top or the crowning beauty, thus in art, particularly in portraiture, the artist must know the body, the support, which holds the head, therefore he draws the structure of the body before completing the details of the head.

With three meaningless lines to begin with, Mr. Mora turned them into real human characters, such as one would meet any day on the streets of any city.

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THE ART NEWS PURCHASE

Apart from the creation of works of art there are two chief ways in which an interest in art can be expressed. One is by the exercise, sometimes mental, involved in writing or talking about it. The other is in the actual expenditure of money. Either may be valuable, as either may be misdirected, and neither is an absolute standard by which one may judge either quality in art or sincerity of purpose.

The protest that, from an esthetic point of view, the price of ancient art is out of all proportion is unanswerable. But what is there to be said for the person who protests and yet refuses to support contemporary art with his money, even to the modest extent which the modern artist requests? The flag-wavers, the men who content themselves with wordy battles, beg the question.

The simplest demonstration proves that art without money cannot exist. It does not need much money, but an artist must have tools, shelter of a sort and food. He has real need of both the patron and the dealer who often creates the patron. The critical persons who abhor commercialism might fight its admitted evils to greater advantage if they were to adopt a more courageous stand than that necessitated by the expression of opinion only. If, in other words, they would back their opinions with their cash.

Certainly there is not enough support of contemporary art as distinguished from contemporary painting. It is improbable that now, or at any future time, there will be. "There were giants in those days" is as true an estimate of the public attitude now as it has ever been.

Nevertheless, some of those who will be "old masters" in the XXIInd century are now alive. No one can say who they are; one can only say whom one likes, and the best way to do that is by actual purchase. To do so, to select from among the vast number of paintings produced each year in America one, or a few; to stamp these with the mark of opinion as the best modern pictures of the year means more than the value of the opinion, always, like every other, open to question. It means an expression of an active interest in American art, made in terms valuable beyond the amount involved. It is in this spirit that THE ART

NEWS announces its plan to spend each year, for at least ten years, not less than \$500 in the purchase of contemporary American art.

THE DUVEEN CORRESPONDENCE

There is an element of comedy in Sir Joseph Duveen's letter to Stanley Baldwin, which we publish in this issue. That the world's greatest art expert should launch a movement on behalf of the Young is in itself an ironic situation, and even more ironic, coming from him, is his statement that high prices harm the artist's cause, since they frighten away the more modest public.

Nevertheless—and despite our smiles, which we make no attempts to conceal—the movement can only be productive of good. The extent of that good will depend on the spirit in which it is taken up. There has been in this country an enormous amount of indiscriminate buying, for reasons which masquerade as patriotic. In their zeal to help American art, museums have loaded their walls with yards on yards of painted canvas, much of it thoroughly mediocre. We cannot believe that the cause of art is served thereby.

There is but one way in which the public, be it British or American, can further its art: by devoting to it the same patient study, informed by enthusiasm, that a doctor gives to medicine, a lawyer to law and a stockbroker to his market. If Sir Joseph Duveen and Mr. Baldwin can persuade ten men in either country to devote this study and enthusiasm, they will have deserved well of the state.

THE COURTAULD GIFT

Measured by American standards, Mr. Samuel Courtauld's gift of £50,000 to the Tate Gallery for the purchase of French paintings of the XIXth century is nothing extraordinary. The importance of the gift lies in the conditions under which it was made and the manner in which it has been administered.

As to the second, the committee has recently presented the complete fruits of its labor. For the expenditure of £48,000 they have acquired sixteen canvases, an average £3,000 or \$15,000 a

BARNARD DISMISSES
CATHEDRAL SQUABBLE
WITH CLASSIC COMMENT

The final word on the unseemly squabble between Ralph Adams Cram, representing the Liberals, and Augustus Lukeman, representing the 100% Americans, concerning the employment or non-employment of foreign sculptors in the decoration of the Cathedral of St. John the Divine, rests with George Grey Barnard.

In a statement that should become classic, our greatest Gothic-lover said:

"The very best modern Gothic sculptor can do nothing except produce an imitation of Gothic. If the sculptors who can imitate it most closely are European, they are the artists who should be employed. No original or creative artist would work in Gothic at the present time, just as no original or creative painter would busy himself with copying a Velasquez or Rembrandt. The pseudo-Gothic of today is at best an imitative art. Under the circumstances, however, there is nothing that the architect can do except to employ the best pseudo-Gothic sculptors and to seek them where they are to be had."

canvas. Now the committee's choice, which includes by the way Seurat's "Baignade" and Manet's "Servante des Bocks," may be good or bad. The important point in our estimation is that it shows courage. Instead of spreading their butter thinly on fifty "bargains," they have dared to stake their reputation on sixteen first raters, for which they were prepared to pay the market price.

As to the conditions of the gift, the most important is undoubtedly that which empowers the committee to "sell acquired works when in their view a better example becomes available or is bequeathed or presented to the nation."

Thus the two conditions which make for a healthy museum are fulfilled: courage in buying, coupled with the power to correct mistakes. We congratulate both Mr. Courtauld and his committee.

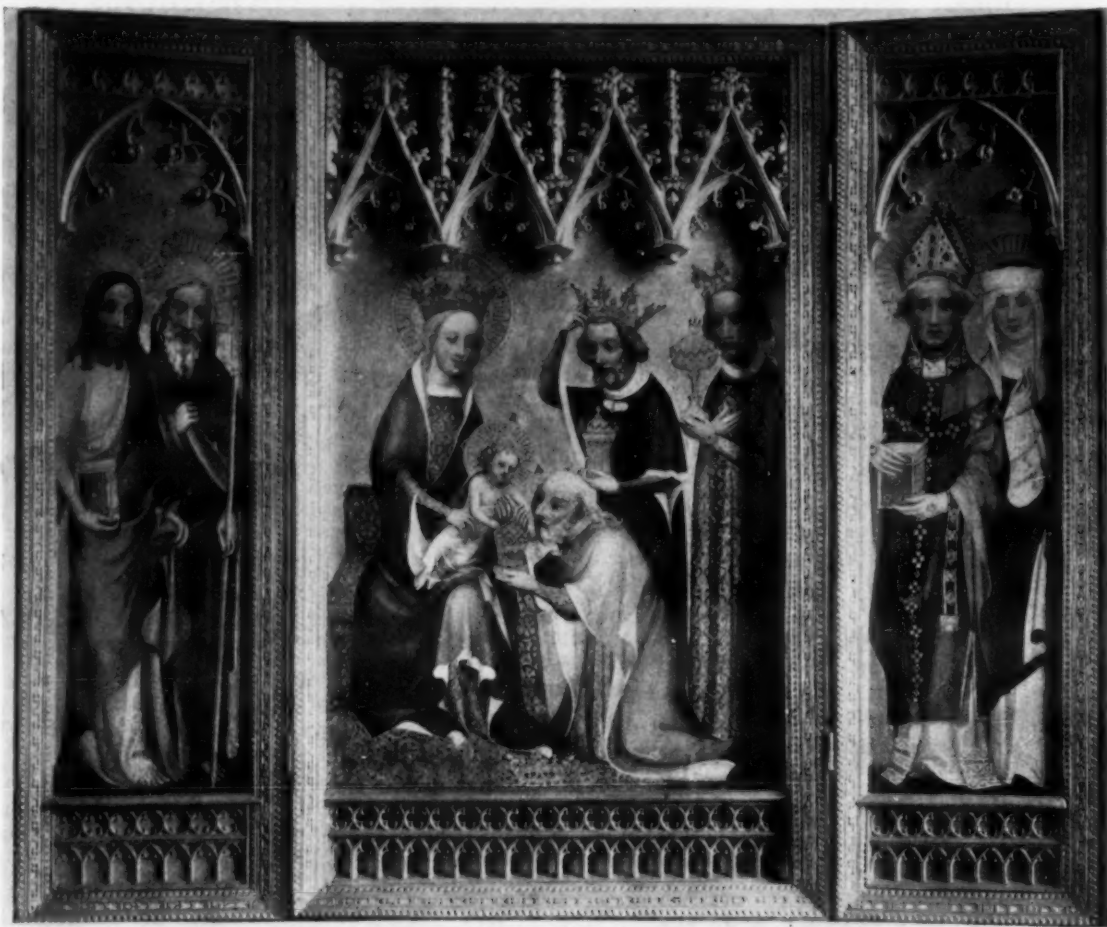
THE LAMENT OF A COURT
PAINTER

It seems that Frank O. Salisbury, painter by all but Royal Warrant to the British Royal Family, is dissatisfied with the President's clothes. In a speech broadcast last week over WJZ, he suggests the introduction of robes of office, mace bearers, wands and all the pomp and circumstance that are so lamentably lacking in modern American life. He urges their introduction for the sake of art, so that "your artists could have a chance and inspiration for decorations for your great public buildings." A chance, we suppose, that would put them on a par with their confreres in England, for, he says, "the display and pageantry of British State Functions lend themselves admirably to painting."

Now, we would not for a moment have it thought that we hold a brief for Mr. Coolidge's suit. Nor are we by any means averse to the introduction of a little color into this drab scene. If we are inclined to oppose the draping of our President in regal robes, our objection is made purely on behalf of those artists whom Mr. Salisbury is so eager to help. May we remind Mr. Salisbury that nigh on ten generations of court painters have produced several thousands of court pictures, resplendent in purple and gold, all of which remain and are likely to remain within the confines of the British Empire, while, on the other side of the Channel, a Goya, a Corot, a Courbet, a Degas, painting the continental bourgeois in his everyday clothes, have invested cotton and serge and broadcloth with their own splendor. Mr. Salisbury forgets that we once had an American school of court painters, at the head of which sat one Benjamin West. From the utter boredom of that school we have not yet recovered.

AMERICANIZING A CATHEDRAL

Yesterday's papers reported that "certain American artists and architects"—names not given—are prepared to hold protest meetings concerning the way in which the building of the Cathedral of St. John the Divine is being managed.



ALTAR TRIPTYCH, "THE ADORATION OF THE MAGI" By MEISTER WILHELM OF COLOGNE

Purchased by The Detroit Institute of Arts for 40,000 Gulden at the Castiglioni Sale at Amsterdam.

What is wrong? An English sculptor has been employed to do eight figures in the baptistry, and these American artists resent it. It is useless for Mr. Ralph Adams Cram, architect of the Cathedral, to explain that in his judgment the English sculptor is the best man for the job and to promise that before the last stone is cut he will use "just as many American sculptors as prove their ability to do the kind of work we want." The dissidents are not comforted by these assurances. They have taken their protest to Bishop Manning, and Bishop Manning is reported to have said that the subject is now under inquiry by a committee of the trustees of the Cathedral.

What the American artists wish they make quite plain. They insist that "only Americans" be employed on Cathedral work. They are the protagonists of a national theory of art, closely interwoven with a 100-per-cent religion. That a Christian church might be made a little more perfectly symbolic of Christianity by being made a little less narrowly patriotic is a point which does not interest them.

(From the World, New York)

BUTTON! BUTTON! WHO'S GOT
A BUTTON?

Autograph hunters who let their fancy dwell on big game dream on the signature of Button Gwinnett, the strokes of whose quill are among the dearest objects of the collector's hobby. The "cornerstone autograph of American history," wrote the exultant cataloguer of the Gwinnett offering, which has sold for the record price of \$22,500, which might buy a bushel basketful of signatures of famous Americans who used their pens freely.

It was Gwinnett's fortune to sign the Declaration of Independence, and very few other documents, so far as search can discover. Since a complete set of the signers is one of the supreme autographical prizes, there being only twenty-seven full sets, according to a census made last year, the Gwinnett signature, rarest of all, is of surpassing value.

The curious name of the Georgia patriot seems suited to his accidental eminence. It has been conjectured that his real name was Bolton or Bulton, and that a printer's error made it Button, but in the will-witnessing signature, which has brought such an astonishing sum, both t's are plainly crossed. His career, except for the few years when he held high offices in Georgia and should have signed a good many papers, is almost a blank. It is said that he was a merchant in Bristol, England, before he came to America. The accounts of his life, however, unsupported by documentary evidence, are conflicting and uncertain. He died at forty-four, in 1787, of wounds received in a duel with a fellow Georgian, General Lachlan Mackintosh, but even the place of his burial is disputed.

Mr. William M. Clemens, in an interesting monograph on this "man of mystery," collecting in a very few pages all that has been guessed about him as well as the assured facts, says: "No patriot of the American Revolution is so little known, nor is there such meager material in manuscripts or printed books concerning any individual in American history."

Any one who dabbles in collecting no doubt can point to many instances of this peculiar sort of celebrity attaching to a name that would otherwise mean little after a hundred and fifty years. A letter, for example, by Alfred Moore, an obscure justice of the Supreme Court, at the close of the eighteenth century, commands ten times the price of a letter by John Marshall. Mr. Adian H. Joline paid more for such a letter than for the autographs of all the justices and chief justices of the court from John Jay to Brewer. But Button Gwinnett is easily the rarest and most coveted of these rare birds.

(From the World)

EXHIBITIONS IN NEW YORK

CHINESE SCULPTURE
P. Jackson Higgs Gallery

THE EXHIBITION of Chinese Sculpture which Mr. Jackson Higgs has arranged is small, but contains at least two pieces of the first order, the Han Coin Jar from the Collection of Tuang Fang and a fine T'ang portrait head in dried lacquer. The Coin Jar we imagine to be a well-known piece. Curiously enough its qualities are in striking contrast with other Han pottery which we have been able to study. Where the latter are above all distinguished for their sculptural and architectural qualities, richness of surface, a majesty not un-mixed with voluptuousness, the Tuang Fang piece is rather distinguished for its austerity. In special contrast are the quality of the paste, unusually hard and ringing, and the thinness of the glaze. We should have liked to have examined it more carefully, but the heavy glass case in which it is enclosed made this impossible.

The portrait head is a most striking work of the highest sculptural qualities. It is rare to find lacquer sculpture in which the artist was so completely master of his medium. The fibre was seemingly cut in one piece and modeled to the complex form with the same ease that a Parisian milliner will model felt on a lady's head.

Other noteworthy pieces are a Chou sacrificial basin and a small but very exquisite Buddha with nimbus, on lotus throne, in gilt bronze, attributed to the Six Dynasties. A piece similar to the first mentioned is in the South Kensington Museum.

In the same galleries is a late French Gothic Monstrance, in wrought silver, a study of which filled us with the keenest pleasure. Not only is the workmanship throughout of the very highest quality, the design is of the most happy and playful. We would draw especial attention to the engraved figures which decorate the foot. A more joyous Mother and Child we never saw.

JONAS LIE
Macbeth Galleries

JONAS LIE has brought fifteen canvases from Norway. Except as it affects the painter himself, the geography of pictures is seldom important. Had he done these in New England they would have been as fine, but it is doubtful if Lie could have done them there. He might have found as stirring and impressive subjects but his feeling about them would have been different. Something of the vigor of his own land of the Vikings has been put in these canvases; one feels that here he has found the true setting for the most sturdy development of his art.

Art, to Lie, is the expression of the individual, or it is nothing. Great or little, it is better that a man give himself, honestly, than that he assume the manner of a master or a school. In his own work, Lie carries out his ideals. He is bound by no tradition save that of his own vision, and though he may not be a prophet, he is never a camp-follower.

As a group, the present exhibition shows Lie at his best. He has a peculiar gift for the presentation of sea and shore and fishing boats which is more completely expressed here than ever before. Three of the paintings, "At Anchor," "Fishing Hamlet," and "Their Cathedral," are the high spots. In all of them the color, of which the deep blues and orange reds leave the strongest impression, is powerful, and in the "Fishing Hamlet" color and form are composed into a complete picture.

The exhibition will be open until Feb. 15th.

CHILDE HASSAM
Durand-Ruel

IN THE RETROSPECTIVE exhibition of his work at the galleries of Durand-Ruel, Childe Hassam shows himself as a painter who, thirty years ago, promised to be an artist. It was a promise, however, that somewhere along the way Mr. Hassam forgot. His skill, his technical ability, is enormous; he became a master craftsman.

The autobiography which Mr. Hassam has published on Durand-Ruel's walls is clearly written. It tells of few adventures, few deviations from the straight road which the painter marked out for himself almost at the beginning of his career. It is almost as if he had said, some time about 1890, "Hassam, you are going to be the greatest Impressionistic painter in America."

From the story, it was fun in the early years. The "Portrait in the Park," a little canvas painted in 1890, while it is far behind the later work in technique, has life and vigor in it. Two later pictures, and these are the ones in which the promise is most sincerely made, one of Naples and the other of Vesuvius, both painted in 1897, are joyfully done. One is sure the Hassam had a bully time doing them, that he forgot, for the moment, that he had any more serious mission in life than to please himself. Although they are ably painted, the technique is not the most important thing about them. Three years before that he had painted "The Room of Flowers." There is everything in this room. It is the middest of Mid-Victorian, but what fun he had putting it on canvas! One can hear the chuckle in every brushstroke.

He began to get bored in 1900. Also his skill increased. One is sure that he had "arrived," that a definite niche labeled "Hassam" had been assigned him in the public mind. From that time on he does little more than fill the niche, gathering dust with the passing years.

ROY MACNICOL
Jacques Seligmann Galleries

IN SPITE of a far too obvious attempt to make his decorative works very smart and quite in the modern manner of polite decoration, the screens and panels which Roy MacNicol is showing at the Jacques Seligmann Galleries are far too reminiscent of a period in American decoration which happily is disappearing to arouse great enthusiasm in the present reviewer.

They are rich, some of them, very. Heavy with gold and silver, bright with the shiniest of lacquers. There is a suspicion of red plush in some of them.

OBITUARY

WILLIAM H. DRAKE

LOS ANGELES, Jan. 23—William H. Drake, internationally famous animal painter, was found dead in a hotel room here today. Escaping gas had caused his death, which is being investigated by the police. Drake left a letter addressed to his niece, Mrs. Wayne Jackson of this city.

The artist, who was seventy years old, was a member of the Salmagundi Club, of New York, American Water Color Society and other art organizations. He had received honorable mention for his work at the Paris Exposition in 1889, and again in 1900. He illustrated Rudyard Kipling's "Jungle Book." He was born in New York City, June 4, 1856, and studied at the Academie Julien in Paris under Constant and Doucet.

BURT FENNER

Burt Leslie Fenner, fifty-six, one of America's most noted architects, member of the firm of McKim, Mead & White, which designed some of New York's most important structures, died suddenly of heart disease Sunday midnight while listening to the radio in his home, Stonededge, Croton-on-Hudson.

Mr. Fenner is survived by his wife, Mrs. Louise McKittrick Fenner, and a son, Ward Fenner, now in Paris studying architecture. Surviving also is a brother, Capt. Edward Fenner, U. S. N., who arrived at Stonededge last night from Washington.

Born in Rochester Sept. 5, 1869, the son of Edward B. and Margaret Virginia Taylor Fenner, Mr. Fenner finished his studies in Rochester University in 1889, and a year later entered the Massachusetts Institute of Technology. He returned to Rochester to practice his profession. His work attracted the attention of the veteran designers, McKim, Mead & White, and in 1891 he joined their staff as a draftsman. Fourteen years later he was admitted as a member of the firm. While Mr. Fenner's work was cloaked behind the name of his firm, fellow architects knew him and his work and his ability as a designer.

Mr. Fenner's hand was clearly seen by them in much of the monumental work of his firm, which included the \$12,000,000 Municipal Building, the General Post Office Building on Eighth Avenue, the Pennsylvania Station, a group of buildings for Bellevue Hospital, many Columbia University buildings, the Metropolitan Museum of Art, the library of J. P. Morgan and the Hotel Pennsylvania.



"PONTE DEL CAVALLO, VENICE" By FRANK A. BROWN
Courtesy of the Galleries Georges Petit.

Others are more severe in color, silver on black, again a shot at *décor moderne*. But a badly drawn monkey is still a badly drawn monkey and demands an amusing treatment of line as well as of color scheme before it becomes a decoration. We can, however, imagine a use for these things. It is quite possible that they would form the perfect background for a rather plump lady, a bit short of breath and glittering slightly, who has just learned to say "decorative."

JANET SCUDDER
Feragil Galleries

THIRTY-SIX characteristic statuettes and fountain pieces by Janet Scudder are now on exhibition at the Feragil Galleries until Feb. 10th.

Three new sculptures are included in the exhibition, the "Moonlight Diana," slim and graceful as are all of Miss Scudder's young huntresses; "The Baby an Duck," a whimsical fountain piece, and the "Seated Faun," rather reminiscent of Miss Scudder's other fauns. Two important items of the exhibition are the "Young Diana," which is in the Metropolitan and the "Boy and Fish," which was purchased for the Luxembourg.

Though they are far from being great art, Miss Scudder's graceful Dianias with their short windblown hair, her frog babies and joyous children, her whimsical fauns and piping Pans, are joyous and alive. She has suave modeling, a delicate fantasy and a sense of the decorative. The introduction to the present catalogue sums up very nicely Miss Scudder's place in contemporary art:

FRANK A. BROWN
Galleries Georges Petit

MR. FRANK A. BROWN, the well known American artist, is having an exhibition of watercolors at the George Petit gallery which has met with success, because while many artists work in this medium, there are few who do so as happily as he, who possesses all the gifts necessary to this art; a light and broad touch, and clear and fresh tones. Although he is above all in love with color and a born colorist, as is shown by his boats of Chioggia, his landscapes in Tunis and his Breton scenes, he also can on occasion render perfectly the half tones and delicate greys of Paris and the banks of the Seine. The "Ponte del Cavallo" which we reproduce here, one of the most picturesque corners of Venice facing the Colleone statue, is a typical example of the art of Mr. F. A. Brown. Unhappily it would need a color reproduction to do it full justice and to render adequately the richness of its tones. We also note a very subtly rendered effect of Santa Maria della Salute at sunset, also the Calvary of Saint Guénolé, the "Flame Colored Sails" of Chioggia, and the "Calm Oasis" of Gabès. As the distinguished editor of the "Figaro artistique," M. Maurice Feuillet, has very justly observed in an article which he has devoted to Mr. F. A. Brown, "he is a poet in color, who not only makes an excellent painting, but possesses in addition that delicate and refined sensibility by which true artists are known." One of Mr. Brown's pictures has been purchased from this exhibition for the Louvre.

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SOROLLA'S PAGEANT OF SPAIN
Hispanic Museum

A room at the building of the Hispanic Society of America, 156th Street and Broadway, devoted to the permanent exhibition of paintings of the provinces of Spain by the famous Spanish artist, Joaquín Sorolla y Bastide was opened to the public last Monday.

This exhibition was made possible by an agreement signed in Paris on Nov. 26, 1911, between Sorolla and the Hispanic Society, in which the artist undertook to prepare a series of paintings representing Spain of today. The work was to have been delivered in about five years. The war and other difficulties delayed shipment of the canvases until 1922. Soon after finishing the series in 1920, the artist was stricken with paralysis and died on Aug. 10, 1923.

On entering this room in the new wing, the visitor is impressed at once with the immensity and the vivid colorings of the canvases representing fourteen provinces. The oil canvas of Castilla alone is about forty-five feet in width.

The Province of Navarre comes first, depicting a curious custom in the town of Roncal, whose origin has been attributed to a victory gained over the French by the Navarrese in remote times, where, on June 13 each year, the Roncalese receive a tribute of three cows from the people of the Baretous valley in Bearn, France.

Aragon is represented by a group of peasants of the valley of Anso celebrating a festival on a mountain road.

Fish markets along the seacoast of Catalonia are often held out of doors near the beaches, where the fisher-folk await early each morning the incoming fishing vessels. The canvas of this province shows women, in light colored garments, waiting on a hilltop for the fish market to begin.

The province of Valencia delights in festivals and processions. On the canvas are shown two peasants leading a festival procession and carrying between them a pole from which hangs an enormous bunch of oranges.

Elche, which lies in an arid portion of Alicante, is pictured by a small clearing among date palms, with women seated on the ground and a man gathering dates from a tree.

Of striking grouping and coloring is a dance at Sevilla, with four dancers in a white arched patio. The driving of bulls from the pastures to the town is pictured in Andalusia, and Holy Week in Sevilla is depicted by a procession of penitents. Still another canvas of Sevilla shows the bull-fighters.

Then come the pig market at Extremadura, tunny fishing at Ayamonte, the cattle market in Galicia and nine-pin players in Guipuzcoa.

In the huge canvas of Castilla a throng of peasants in bright attire watch a procession going to the shrine of Saint Isidore, the patron saint of Madrid.

THOMAS H. BENTON
The Artists' Gallery

THE PRESENT exhibition of twenty paintings by Thomas H. Benton at the Artists' Gallery, brings together in an informal way representative examples of the artists' work.

There are several of Benton's New England landscapes, their pattern created inevitably from the curves of hills and the ascending planes of roofs. Two or three of the industrial series are included—little towns that half protest against the factory chimney and the omnipresent Ford. There are sea pieces revealing Benton's love of crisp edges, the tortuous forms of rocks and the rhythmic swing of waves, carried in one instance to an abstraction that is almost Chinese.

The outstanding canvas of the exhibition is a mural called "The City." Here Benton's power to render vigorously figures in action has full scope. A subject of epic sweep is embodied in architectural form and realized in clear, strong color. Another mural, the "Sketch for Retribution," shown last year at the Exposition of Architectural and Allied Arts at the Grand Central Palace, arrests by the same powerful handling of bodies in action and creates by the swing of up-

lifted arms a relentless descending rhythm.

Benton's satirical and humorous gift, revealed by the exhibition of his Missouri series at the Daniel Galleries, is represented by a single portrait entitled "New England." It is a satirical profile of a New England farmer—a cruel glorification of the Adams apple.

Benton strives always for perfection of composition, and in the present exhibition he was willing to let his canvases be subjected to the test of being hung upside down—a suggestion which his exhibitors did not comply with. But despite his emphasis on architectonic strength Benton is never content with mere pattern. His canvases reveal his constant desire to penetrate below the surface, to bring out the inner meaning of the American scene.

JOHN HUFFINGTON
Macbeth Galleries

EVIDENTLY the Officers and Directors of The American Woman's Association under whose auspices this exhibition is being held believe that the ancient Roman demand for "bread and the circus" is still an expression of the public passion. And of these, the most important is the circus. Such at least was the impression to be gathered at the opening day of the show in Mr. Macbeth's noble halls.

There was an earnest young person apparently cast as the ring master, before the show got out of hand; there were representatives of the association who were, evidently, meeting a person of Scotch descent for the first time; there was Mr. Huffington; there was Miss Anne Morgan.

For audience, there was a corps of photographers armed with flashlights, the slightly breathless personnel of the galleries and a few people who had come to see an exhibition of paintings. But these latter may for the moment, be forgotten.

If the spectacle was chiefly comic it had, too, more than a little pathos. Huffington, obviously a sincere painter, no matter what his gift, a semi-invalid, almost blind, deaf, roared at by a woman whose enthusiasm was undoubtedly meant to be kind, dragged from picture to picture, dazed into the belief that he was more than a not too cleverly baited hook, enjoyed his great day. Perhaps, as a result of the ballyhoo, some of his pictures will be sold. Perhaps they all will. Perhaps the only way to raise money for an association is to make an old man ridiculous.

KAROLY FULOP
Rehn Galleries

THIS IS THE FIRST exhibition of the watercolors of Karoly Fulop in New York City, although his show at Doll & Richards of Boston in December showed that his work appealed strongly to the public.

The ten watercolors which will be shown at the Rehn Galleries until February 6th, please by their rich decorative effect and their delicate execution of detail. It is a medieval world that Fulop lives in, a world that allows him to indulge to the full his love for high arched windows, dim cathedral interiors, gorgeous textiles and slender blonde maidens with plaited tresses.

Sometimes, as in the "Agnus Dei" and the "Beata," a note of religious mysticism creeps into the composition, but usually one feels that these watercolors, executed with the care of a miniature painter, are almost purely decorative in intent and feeling. The figures at prayer, the stern, sculptured saints in their high niches, the penitent maidens in dim cathedral interiors, seem even less important than the richly patterned fabrics and scrolled altar candlesticks that Mr. Fulop brings into almost every composition. Naturally, the love of the medieval and the flair for the decorative, give Fulop opportunity to use rich color. He loves deep wine reds and rich purples, which he accents with vivid greens and pale orchids. In a few of the watercolors, such as "Vanity" and "Thirst," Mr. Fulop departs from the dim light of cathedrals and paints a beautiful woman for her own sake, or sets a pair of lovers against a quaint medieval setting, but usually he prefers religious scenes.

Fulop's work has the delicacy of line and the careful perfection which his métier demand. Regarded purely from the standpoint of decoration, his work has a distinct appeal and effectiveness.

SARGENT PRESS
VIEW DAZZLES

London Critics Hail American Painter as "Peerless Master of His Period"

LONDON.—A press view of more than 600 of the paintings, studies and statues of John Singer Sargent was held today at the Royal Academy. The collection will be open to the public tomorrow at Burlington House. In the opinion of English critics this exhibition proves Sargent's genius and real greatness beyond cavil. The art critic of *The Morning Post* expresses the general view when he says "Sargent was the peerless artist of his period as Velasquez was of his own era."

A trait noted by most critics was that Sargent frequently became bored with his sitters, especially in his later days, when he had become famous and commissions were pouring in on him. He seemed to have wearied of portrait painting, with all the wealthy apparently determined to be done by a master, and this weariness took form in the ultra-sophisticated and archly posed characters of his canvases.

But when Sargent tired of painting beauty, white shoulders, uniforms and decorations, he turned to outdoors, and his sprawling, sun-burned al fresco days survive in his paintings of Switzerland, the Tyrol and Italy. Strangely, there is only one painting of an English landscape, a view in Gloucestershire done thirty years ago. There is also a seascape, "Whitby Fishing Boats."

More admired perhaps than any painting in the immense collection is his famous "Carnation Lily, Lily Rose," that tender and exquisite study of childhood. Another before which ever stood an admiring throng was "Carmencita," an incomparable painting lent by the Luxembourg gallery, of a lovely Spanish dancer who appears to be gliding from her frame. Conspicuous, too, is Sargent's great war painting, "Gassed," a marvelous portrait of a dressing station on the western front which some critics consider the culminating expression of Sargent's spiritual and artistic genius.

The central hall is devoted mainly to Sargent's designs for the Boston Museum of Fine Arts and the Boston Public Library. They have been lent by Miss Sargent, and are wonderfully interesting examples of the artist's work on a larger scale. Here, too, his beautiful bronze, "The Redemption."

Among the portraits which are pre-eminently in Sargent's field the one that particularly attracted the critics was his painting of Earl Balfour, an incomparable portrait of that statesman leaning with all his inimitable suavity and languid grace against a mantelpiece in the Carlton Club. Then there is Lord Cowdray with his quiet confidence; the Duchess of Portland in creamy satin with a sumptuous red cloak; Lady d'Abernon, a typical English beauty; Mrs. Millet, a famous American beauty; Mrs. Charles Hunter in a fawn flounced cloak, and a portrait of the Misses Vickers which when submitted to the Royal Academy in 1886 was rejected by that august body. Obviously Sargent was bored by none of these subjects.

It is a marvelous collection of masterpieces, and the tribute paid to the American artist is such as no English artist ever received in this country.

NATIONAL ACADEMY
ELECTS OFFICERS

At the annual meeting of the National Academy Association held on Jan. 18th the following officers were elected for the ensuing year:

President—Harry W. Watrous, Painter.
Vice President—Herbert Adams, Sculptor.
Treasurer—Alexander Trowbridge, Architect.
Secretary—Bert Hanson.

The only change from 1925 is the election of Mr. Trowbridge as treasurer to fill the vacancy left by the death of the late Donn Barber.

STUDIO NOTES

For the first time in three winters Jere R. Wickwire will appear with an exhibition of portraits and flower pictures at the Ainslie Galleries, beginning Feb. 1st.

Janet Scudder is staying at the Colony Club while in this city.

Russell Cheney is painting in Southern California.

Lucia D. Leffingwell left this week for California where she will remain until early summer.

Frida Gugler has returned from Europe where she spent the last four years and is again at her studio at 2 Washington Mews.

Walter Tittle has returned from Europe with his bride and is staying at the Judson on Washington Sq.

Gale Turnbull is in town after a long residence in France. He will visit various cities here before returning to his French studio.

Susan Ricker Knox has finished a portrait of little Miss Nathalie Simpkins of St. Louis and one of Mr. E. D. Bigelow of Kansas City, Mo., since going west. The Woman's National Exposition Committee are giving a reception for Miss Knox on January 23 at the Artists' Guild, St. Louis.

Mr. H. Vance Swope has moved to 222 E. 71st Street where he has taken a studio apartment after living in the Van Dyck studio for twenty-six years.

The studio teas at Miss Weir's studio, 212 West 59th Street, have brought together many people to see the work of Joseph Margulies which is on exhibition

there during January and part of February.

Elizabeth Spalding, well known Denver painter, is wintering in Washington, D. C.

Reginald Poland, formerly Denver Art Director, and recently connected with the Detroit Art Museum, is leaving for California, to assume his position at the Museum of San Diego.

John St. Helier Lander, English portrait painter, has gone to Santa Fe, N. M.; on his return to Denver, he will be at Chappell House, Art Center.

Theodore M. Dillaway, director of art in the public schools of Philadelphia is exhibiting landscapes at La France Art Institute.

Paintings by Francis Cugat, young Spanish painter, are shown at the Stendahl Galleries.

Antoon van Welie, Membre du Corps Academique d'Anvers, Commandeur de l'Ordre de St. Silvestre, Chevalier de la Legion d'honneur and Chevalier Donat de la classe de l'Ordre Souverain de Malte, of the Hague, Holland, has recently arrived in New York City, where he is occupying the Jo Davidson studio, at No. 12 West Sixty-ninth Street.

Emil Fuchs has just received word from the Print Club of Philadelphia that he has been made an honorary member of that organization. This honor, which is only the fourth instance in which the club has bestowed an honorary membership, follows an exhibition of etchings by Mr. Fuchs.

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NEW YORK AUCTIONS

SAMUEL T. SHAW PAINTINGS

American Art Galleries—The Samuel T. Shaw collection of American paintings, by representative artists including Bogert, Carlsen, Crane, Chase, Curran, Dessar, De Haven, Gay, Hassam, McCord, Murphy, Metcalf, Ochtmann, Robinson, Smith, Twachtman, Weir, Walker, Wiggins, Wiles and Wyant was sold on the evenings of January 21st and 22nd, and brought a total of \$62,790. The prices paid are as follows:

- 1—"Sketch (Eventide)," by Bruce Claud, 8 x 10 inches; L. Heiseier... \$75
- 2—"Making Hay," by Charles Courtney Curran, N.A., 9 x 12 inches; J. L. Manning... \$35
- 3—"Holstein Bull," by Carleton Wiggins, 9 x 12 inches; J. J. Sowney... \$50
- 4—"Luxembourg Gardens, Paris," by Carle J. Blenner, size 9½ x 13 inches; C. D. Standish... \$40
- 5—"Marine," by Carlton T. Chapman, 11 x 16½ inches; George A. Zabriske... \$55
- 6—"Marine, the Port," by Charles Warren Eaton, size 12 x 16 inches; W. A. De Wolfe... \$45
- 7—"The Print Collector," by Francisco Luis Mora, 14 x 10½ inches; Henry Schulteis... \$70
- 8—"The Forest Workers," by George Elmer Browne, 14 x 14 inches; H. A. Olst... \$60
- 9—"The Brittany Belle," by George M. Haushalter, 20 x 24 inches; R. F. Kilpatrick... \$60
- 10—"Mexican Indian Settlement," by Mathias Sandor, 19 x 26 inches; Mr. Stanton... \$30
- 11—"November," by George Morgan McIlhenny, 20 x 30 inches; R. F. Kilpatrick... \$110
- 12—"Wood Interior," by Leonard Ochtmann, 22½ x 16 inches; Geo. A. Zabriske... \$60
- 13—"Preparing for the Hunt," by Ernest Leonard Blumenschein, 14½ x 22 inches; H. F. Smith... \$65
- 14—"Flight of Gulls," by George M. Haushalter, 23 x 16 inches; Mrs. N. B. Foster... \$45
- 15—"Landscape with a Road," by Frank De Haven, 12 x 16 inches; Mrs. S. Kowler... \$80
- 16—"Landscape with Woods," by George Herbert McCord, 12 x 10 inches; S. I. Shaw, Jr... \$45
- 17—"Rhododendrons," by Charles Courtney Curran, 20 x 9 inches; Geo. A. Zabriske... \$40
- 18—"Harvest Time," by August Franzen, 17½ x 16½ inches; J. L. Stanton... \$35
- 19—"Landscape in Evening Glow," by Louis Paul Dessar, 12 x 17 inches; Dr. F. Whiting... \$210
- 20—"Summer Morning," by Edward Dufner, 14 x 14 inches; W. W. Miller... \$200
- 21—"Winter Scenery," by Corwin Knapp Linson, 12 x 16 inches; Herman Duval... \$55
- 22—"The Court Jester," by John Ward Dunsmore, 16 x 12 inches; Muller Art Gallery... \$80
- 23—"Evening Light," by Charles Warren Eaton, 16 x 22 inches; Mrs. C. R. Emery... \$170
- 24—"Massachusetts Coast," by George Herbert McCord, 12 x 16 inches; J. L. Stanton... \$55
- 25—"The Scout," by Charles Schreyvogel, 16 x 12 inches; John Levy Galleries... \$170
- 26—"Sheep," by F. Brissot, 12 x 18 inches; John Levy Galleries... \$60
- 27—"Marine," by George Elmer Browne, 12 x 16½ inches; S. T. Shaw... \$60
- 28—"Ring Around Roses," by Edward Henry Potthast, 12 x 16 inches; Marion H. Zabriske... \$270
- 29—"Near Flagstaff, Arizona," by George Herbert McCord, 12 x 16 inches; Mrs. C. R. Emery... \$65
- 30—"Indian Summer," by Bruce Crane, 13½ x 17 inches; P. R. Blong... \$110
- 31—"Dead Sure," by Charles Schreyvogel, 20 x 16 inches; J. Read... \$250
- 32—"Sheep in Snowstorm," by Auguste Schenk, 12 x 16 inches; J. J. Sowney... \$100
- 33—"Reverie," by Irving Ramsey Wiles, 20 x 11 inches; Macheth Galleries... \$150
- 34—"On the Farm," by Francisco Luis Mora, 17 x 23 inches; Ainsley Galleries... \$60
- 35—"Sheepfold," by Louis Paul Dessar, 12 x 16 inches; B. H. Grewtal... \$270
- 36—"A Shepherd and His Flock," by Carleton Wiggins, 18 x 14 inches; P. R. Blong... \$155
- 37—"Winter," by Hugh Bolton Jones, 12½ x 18 inches; J. J. Sowney... \$130
- 38—"Cornish Coast," by Frederick Judd Waugh, 14 x 14 inches; Feragil Galleries... \$200
- 39—"Winter Scene, 59th Street, New York City," by Paul Coroyer, 12 x 16 inches; Feragil Galleries... \$200
- 40—"Ballet Girl in Blue," by Louis Kronberg, 20 x 15 inches; Chester Dale... \$230
- 41—"Landscape with Stream," by Bruce Crane, 11½ x 15½ inches; Muller Gallery... \$90
- 42—"Giverny," by Theodore Robinson, 18 x 22 inches; Rehn Galleries... \$475
- 43—"Normandy Mother," by Theodore Robinson, 22 x 18 inches; R. F. Kilpatrick... \$975
- 44—"Sand Dunes," by Bruce Crane, 22 x 31 inches; A. Rudert... \$850
- 45—"Landscape in Winter," by Leonard Ochtmann, 18 x 24 inches; J. Read... \$325
- 46—"Face a L'Ennemi," by Jules Scalbert, 22 x 18 inches; Walter M. Hill... \$40
- 47—"Self Portrait," by William Merritt Chase, 19 x 16 inches; Muller Art Gallery... \$250
- 48—"Return to the Sheepfold," by Louis Paul Dessar, 18 x 24 inches; B. H. Grewtal... \$400
- 49—"Seashore," by E. M. Bicknell, 15 x 30 inches; J. L. Stanton... \$65
- 50—"Landscape," by Franklin de Haven, 14 x 20 inches; Mrs. S. Kowler... \$250
- 51—"Autumn Landscape," by Bruce Crane, 15 x 19 inches; H. A. Olst... \$110
- 52—"A Windmill, Holland," by George Herbert McCord, 18 x 22 inches... \$60
- 53—"An Important Letter," by Charles Stanley Reinhard, 22 x 16 inches; Chester Dale... \$40
- 54—"Tree in the Meadows," by James McDougal Hart, 15½ x 23 inches; J. Read... \$220

- 55—"Golden Meadows," by Bruce Crane, 12½ x 18 inches; Frank D. Shea... \$85
- 56—"Dutch Interior," by Robert David Gauley, 20 x 24 inches; J. L. Stanton... \$60
- 57—"Autumn," by Albert Lorey Groll, 25 x 35 inches; Geo. A. Zabriske... \$150
- 58—"Landscape," by Henry Golden Dearth, 24½ x 29 inches; J. Read... \$320
- 59—"A Doll Matinee," by Frederic Stuart Chase, 18 x 36 inches; J. Reicheiser... \$200
- 60—"The Gardener's Daughter," by Frank Russell Green, 30 x 20 inches; J. Read... \$70
- 61—"Un Moment de Repit," by Jules Scalbert, 21 x 25½ inches; Muller Art Gallery... \$40
- 62—"Tennessee Hunter," by William Gilbert Gaul, 20 x 30 inches; Charles P. Gruppe... \$70
- 63—"Snow Effect," by Bruce Crane, 31 x 26 inches; Ed. W. McMahon... \$150
- 64—"My Little Lady," by William John Whittemore, 28 x 20 inches; J. L. Stanton... \$60
- 65—"English Coast," by S. M. Laurence, 20 x 30 inches; H. H. Ferber... \$80
- 66—"Early Winter," by Roy Brown, 21 x 25 inches; Chester Dale... \$180
- 67—"Landscape with Brook," by Ernest Lawson, 24½ x 23½ inches; J. Read... \$210
- 68—"A Farm," by Paul Cornoyer, 18½ x 24 inches; Geo. Zabriske... \$100
- 69—"Landscape and Snow," by Harry Franklin Waltman, 23 x 27 inches; J. J. Sowney... \$140
- 70—"Apple Orchard," by Bruce Crane, 25 x 35 inches; L. Reicheiser... \$475
- 71—"Autumn," by John Francis Murphy, 10½ x 15 inches; Seaman, Art "S"... \$1,400
- 72—"Marine," by Emil Carlsen, 25 x 30 inches; Mr. O'Reilly... \$700
- 73—"Flying Kites," by Charles Courtney Curran, 30 x 30 inches; L. Reicheiser... \$625
- 74—"Group of Sycamores," by John Francis Murphy, 16 x 22 inches; Milch Galleries... \$2,300
- 75—"The Singers," by Henry Oliver Walker, 21 x 17 inches; R. F. Kilpatrick... \$650
- 76—"In the Sun," by Theodore Robinson, 18 x 37 inches; Rehn Galleries... \$1,500
- 77—"Gloucester Harbor," by Willard Leroy Metcalf, 26½ x 29 inches; Milch Galleries... \$1,300
- 78—"A Long Island Road," by Irving Ramsey Wiles, 31 x 39 inches; Macbeth Galleries... \$1,050
- 79—"Idle Hours, Shinnecock," by William Merritt Chase, 26x36 inches; Macbeth Galleries... \$600
- 80—"In the Valley of the Passaic," by Frederick Ballard Williams, 30x45 inches... \$325
- 81—"Indian Summer," by W. Granville Smith, 36x48 inches; R. F. Kilpatrick... \$425
- 82—"Marine, Early Evening," by William Anderson Coffin, 20x30 inches; W. A. DeWolf... \$90
- 83—"Early Spring," by Ernest Albert, 24x24 inches; Mrs. S. Kohler... \$150
- 84—"The Pond," by Bruce Crane, 20x15 inches; J. L. Stanton... \$120
- 85—"In Cloud Regions," by Edward Henry Potthast, 24x30 inches; George A. Zabriske... \$200
- 86—"Gossip," by Harry Mills Walcott, 20x39½ inches; J. L. Stanton... \$110
- 87—"Harvest Moon," by Franklin de Haven, 28x36 inches; B. H. Grewtal... \$130
- 88—"The Open Fire," by Carle J. Blenner, 40x30 inches; W. A. DeWolf... \$250
- 89—"A Tribute to the Satyr," by George R. Barse, 38½x16½ inches; B. Frederick... \$200
- 90—"German Village," by Albert A. Groll, 25x35 inches; George A. Zabriske... \$150
- 91—"Night," by Luis Falero, 40x21 inches; S. T. Shaw, Jr... \$425
- 92—"Coquette," by Herbert Denman, 36x27 inches; J. L. Stanton... \$60
- 93—"Sheep in Storm," by Franklin de Haven, 24x30 inches; R. F. Kilpatrick... \$150
- 94—"La Coquette," by Raimundo Madrazo, 32x26 inches; B. Frederick... \$200
- 95—"After the Storm," by Charles Warren Eaton, 24x36 inches; J. L. Stanton... \$125
- 96—"Hauling Wood," by G. Calves, 32x26 inches; J. L. Stanton... \$60
- 97—"Spring Orchard," by William T. Amsden, 26x34 inches; Herman Duval... \$85
- 98—"Regiment Des Comptes," by Jules Bertrand Gelivert, 29x38 inches... \$80
- 99—"Pierrot," by Pierre Carrier-Belleuse, 36x19 inches; Ainsley Gallery... \$60
- 100—"White Wings," by Carlton T. Chapman, 27x55½ inches; N. M. Vose... \$230
- 101—"Evening," by Otto Stark, 37x49 inches; B. Frederick... \$90
- 102—"La Vague et la Perle," by Auguste Francois Gorguet, 23x42½ inches; Ainsley Galleries... \$160
- 103—"Marine," by S. M. Laurence, 43x52 inches; J. L. Stanton... \$110
- 104—"Kynance Cove, England," by S. M. Laurence, 22x50¼ inches; R. S. Day... \$60

Second Session

- 105—"Old Fashioned Garden," by William John Whittemore, 12x9 inches; J. Hamilton... \$75
- 106—"Evening: Pont St. Michel," by Charles Courtney Curran, 9½x12 inches; J. Hamilton... \$70
- 107—"Monte Carlo," by George Elmer Browne, 14½x14½ inches; J. Whren... \$140
- 108—"By the Sea," by George Herbert McCord, 12x16 inches; J. Hamilton... \$80
- 109—"Gloire De Dijou," by Benjamin Fostern, 14x22 inches; J. Hamilton... \$50
- 110—"Costume Study," by Irving Ramsey Wiles, 16x16 inches; Chester Dale... \$90
- 111—"New England Pastures," by George M. Bruestle, 12x16 inches; J. Hamilton... \$75
- 112—"Two Sisters," by G. H. Stanley, 22x19½ inches; Chester Dale... \$50
- 113—"Autumn Evening," by Charles Courtney Curran, 18x22 inches; Mrs. C. R. Emery... \$60
- 114—"Normandy Farm," by Theodore Robinson, 14x16½ inches; Macbeth Galleries... \$400

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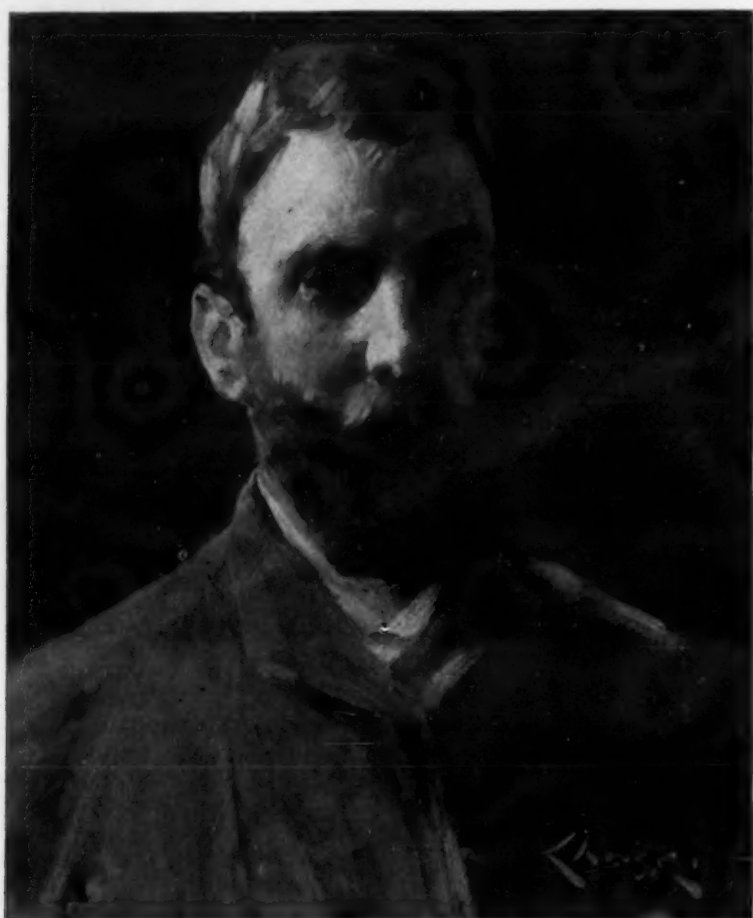
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"SELF PORTRAIT"

By WILLIAM M. CHASE

This canvas, purchased from the artist by Samuel T. Shaw and sold at the recent auction of his collection, was bid in by the Muller Art Gallery.

- 115—"The Riva Schiavoni, Venice," 18x26 inches; Ainslie Galleries... \$120
 116—"Lady Reclining on Divan," by Warren B. Davis, 11x14 inches; J. Hamilton... \$35
 117—"In the Rain," by Childe Hassam, 18x22 inches; Chester Dale... \$500
 118—"Old Man (St. Pierre)," by August Franzen, 24x17 inches; J. Hamilton... \$80
 118—"English Herring Boat," by George Herbert McCord, 12x16 inches; C. R. Emery... \$140
 120—"Misty Sunset," by C. R. Emery, 11x17 1/2 inches; C. R. Emery... \$130
 121—"The Cabbage Patch," by J. Hamilton, 12x9 inches; J. Hamilton... \$60
 122—"The Hayfield," by Arthur Parton, 12x16 inches; Albert Stiegleitz... \$60
 123—"Homestead," by Leonard Twachtman, 12x16 inches; J. Hamilton... \$80
 124—"Wood Interior," by Alexander Wyant, 17 1/2 inches x 12 inches; Mrs. P. R. Blong... \$300
 125—"Garden Scenery," by Emil Carlsen, 20x16 inches; Mr. Le Roy Ireland... \$170
 126—"Schützenkönig," by Adolf Schlambitz, 26x14 1/2 inches; F. Gerard... \$70
 127—"Autumnal Grays," by Bruce Crane, 12x18 inches; S. A. Fatman... \$200
 128—"The Young Mother," by Charles Frederick Naegele, 30x20 inches; Ainslie Galleries... \$175
 129—"Arizona," by Albert L. Groh, 10 1/2 x 16 inches; W. W. C. Meade... \$320
 130—"Peonies," by Charles Courtney Curran, 22x18 inches; W. T. Baird... \$210
 131—"Noises of the Night," by Charles S. Chapman, 14x14 inches; W. L. Clark... \$200
 132—"The Russet Marsh (Arizona)," by George Herbert McCord, 14x20 inches; Herman Duval... \$175
 133—"Hillside Landscape," by Franklin De Haven, 16x22 inches; J. Hamilton... \$70
 134—"At Sunset," by Robert Crannell Minor, 12x16 inches; W. W. Meade... \$200
 135—"Landscape," by Granville Smith, 14 1/2 x 14 1/2 inches; H. A. Ost... \$100
 136—"Rocky Neck, Gloucester, Mass.," by George Herbert McCord, 12x16 inches... \$130
 137—"Retrospection," by Irving Ramsey Wiles, 16x20 inches; Chester Dale... \$150
 138—"Pont St. Michel, Paris," by Lewis Cohen, 18x24 inches; Henry Field... \$130
 139—"Hazy Night," by Paul Connoyer, 12x16 inches; Calo Galleries... \$60
 140—"Sheepscot Bay," by Howard Giles, 16x12 inches; David Roberts... \$50
 141—"Dordrecht," by George Herbert McCord, 20x24 inches; W. Seaman, Agt... \$170
 142—"A Sea Port," by Guy Carleton Wiggins, 12x16 inches; J. Read... \$210
 143—"Winter Beeches," by John F. Carlson, 12x16 inches; J. Gawney... \$130
 144—"Milking Time," by Charles Courtney Curran, 18x22 inches; J. Hamilton... \$65
 145—"Evening Glow," by Carlton Wiggins, 25x30 inches; Albert Stiegleitz... \$300
 146—"Festival Landscape," by Bruce Crane, 12x18 inches; J. Hamilton... \$110
 147—"Moonlight," by Leonard Ochtman, 16x22 inches; Muller Galleries... \$90
 148—"Early Morning in June," by Chas. Courtney Curran, 16x22 inches; F. Girard... \$75
 149—"Landscape and Stream," by Henry W. Ranger, 18x26 inches; R. T. Swaine... \$450
 150—"The Three Graces," by Mathias Sandor, 23 1/2 x 20 inches; R. T. Swaine... \$80
 151—"A Quiet Smoke," by Henry Wilson Watrous, 16 1/2 x 13 1/4 inches; F. Leval... \$450
 152—"Squall on Coast," by Franklin De Haven, 30x24 inches; J. Hamilton... \$120
 153—"Moonlight on the Waters," by Frank Watson Benson, 15x30 inches; Ainslie Galleries... \$110
 154—"Winter," by Frederic Ede, 15 1/2 x 32 inches; Henry Schulteis... \$120
 155—"Indian with Bowl," by Eanger Irving Couse, 24x29 inches; Chester Dale... \$500

- 156—"Profile of a Young Woman," by J. Campbell Phillips, 25x20 inches; Paul Farrington... \$160
 157—"March Thaw," by Ernest Lawson, 24x36 inches; David Roberts... \$525
 158—"Mermaids," by George Willoughby Maynard, 36x24 inches; Ainslie Galleries... \$160
 159—"The Waterspout," by Franklin De Haven, 24x30 inches; T. G. Wylie... \$125
 160—"On the Cornish Coast," by Frederick Judd Waugh, 12x16 inches; Carvalho Bros... \$180
 161—"Farmhouse and Apple Blossoms," by Bruce Crane, 25x35 inches; Muller Galleries... \$210
 162—"Boothbay Harbor," by Edward Willis Redfield, 29x38 inches; E. A. Noble... \$150
 163—"The Mianus River," by Edward Gay, 28x37 inches; Macbeth Galleries... \$240
 164—"La France Roses," by John Ferguson Weir, 20x24 inches; John Levy Galleries... \$410
 165—"Moonlit Village," by Leonard Ochtman, 18x22 inches; Muller Gallery... \$100
 166—"Normandy Farm Building," by Theodore Robinson, 10x14 inches; David Roberts... \$360
 167—"American Beauty," by Charles Frederick Naegele, 20x16 inches; Herman Duval... \$145
 168—"Storing the Grain," by George Elmer Browne, 25 1/2 x 32 inches; Albert Stiegleitz... \$170
 169—"Normandy Farm," by Theodore Robinson, 18x22 inches; G. F. McKinney... \$1250
 170—"Apple Blossoms," by Bruce Crane, 14x20 inches; W. T. Baird... \$240
 171—"June," by Francis Coates Jones, diameter, 26 inches; J. Hamilton... \$210
 172—"Sport," by George Willoughby Maynard, 20x40 inches; J. Hamilton... \$250
 173—"Furitan Girl," by Douglas Volk, 26x21 inches; Muller Gallery... \$100
 174—"Summer," by Frank Weston Benson, 50x40 inches; W. Seaman, Agt... \$1950
 175—"Late Autumn Afternoon," by Alexander H. Wyant, 16x12 inches; Metropolitan Gallery... \$400
 176—"On the Canal," by Theodore Robinson, 19x23 inches; Herman Duval... \$1525
 177—"Hemlock Pool," by John Henry Twachtman, 30x25 inches; Rehn Galleries... \$1050
 178—"Still Life I," by Emil Carlsen, 20x16 inches; Macbeth Galleries... \$500
 179—"Still Life II," by Emil Carlsen, 20x24 inches; Mielz Galleries... \$700
 180—"Morning," by Henry Oliver Walker, 26x20 inches; Ainslie Galleries... \$350
 181—"Midwinter," by Hobart Nichols, 30x25 inches; Henry Schulteis... \$320
 182—"Snowbound," by Bruce Crane, 25x30 inches; L. Perera... \$250
 183—"The Valley of the Seine," by Theodore Robinson, 26x33 inches; Macbeth Galleries... \$3700

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- 184—"The Old Road," by Chauncey Foster Ryder, 25x30 inches; Babcock Galleries... \$625
 185—"Autumn Days," by John Francis Murphy, 24x36 inches; Mielz... \$4000
 186—"Early Spring," by Hugh Bolton Jones, 29x35 1/2 inches; Robert T. Swaine... \$275
 187—"Grey Fields," by Bruce Crane, 30x40 inches; J. Read... \$950
 188—"A Gray Morning," by Charles Morgan McIlhenny, 30x41 inches; W. L. Clark... \$300
 189—"The Woodland Maid," by Douglas Volk, 55x31 inches; Macbeth... \$525
 190—"The Bath," by Edmund Charles Tarbell, 40x30 inches; Faragil... \$990
 191—"Early Morning," by Leonard Ochtman, 31x41 inches; J. Levy... \$240
 192—"Green Gnome," by William Sergeant Kendall, 37x32 inches; W. L. Clark... \$300
 193—"A Friendly Call," by William Merritt Chase, 31x45 inches; Chester Dale... \$1200
 194—"The Yellow Rose," by Irving Ramsey Wiles, 57x32 inches; Ainslie Gallery... \$260
 195—"A Connecticut Hilltop," by Emil Carlsen, 48x58 inches; Macbeth Galleries... \$750
 196—"On the Highlands," by Charles Morgan McIlhenny, 30x40 inches; J. Read... \$120
 197—"Winter," by Franklin de Haven, 25x30 inches; J. J. Sowney... \$120
 198—"Kenilworth Castle," by George Herbert McCord, 26x45 inches; John Levy Galleries... \$70
 199—"Peggy," by Edmund M. Graecen, 40x36 inches; Mrs. E. M. Graecen... \$425
 200—"The Judgment of Paris," by Robert V. V. Sewell, 59x59 inches; W. Seaman, Agt... \$230
 201—"The Viking Ship," by S. M. Lawrence, 44x69 inches; Harold E. Wittman... \$125
 202—"Moonlight Landscape," by Franklin de Haven, 36x48 inches; Seaman, Agt... \$310
 203—"Night and the Waning Day," by George R. Barse, 80x40 inches; Fred Buscher... \$150
 204—"Venetian Sunset," by George H. Robert, 36x56 inches; Paul Farrington... \$590
 205—"La Naissance de Perle," by Albert Pierre Maignan, 85x61 inches; R. F. Kilpatrick... \$800
 206—"Mandolinata," by Herbert Denman, 62x42 inches; H. Wittman... \$240
 207—"Didn't You Know Me?," by Francis Day, 30x20 inches; David Roberts... \$100
 208—"Apple Jack," by Otto Stark, 32x24 inches; J. Hamilton... \$75
 209—"Cattle at Charney," by J. Desvarreux Larpenteur, 32x52 inches; H. Wittman... \$130
 210—"Autumn," by Harry van der Weyden, 36x26 inches; H. Wittman... \$150

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AUCTIONS

(Continued from page 12)

TURNER-MUNN ESTATE

American Art Association—Rare Americana, including the collection of the late A. R. Turner, Jr., and selections from the collection of the late Charles A. Munn, including books, historical autographs and maps, personal mementos, etc., were sold on the afternoons of January 21st and 22nd, bringing in a total of \$89,537. Important items are:

- 24—Unique military plan of Bunker Hill carefully executed "Plan of Battle of Bunker Hill" in pen and ink and watercolor. Signed in ink by Major General Sir Henry Clinton; E. L. Dean \$680
- 27—American Revolution, original manuscript orderly book kept at General Horatio Gates' headquarters at various encampments from August 24, 1777, to January 18, 1778; Mrs. Frederick Morris \$425
- 31—American Revolution portraits, Dismittier (M.). A complete set of the most valuable series of contemporary portraits (62) of the American Revolution known, including many proofs and open letter proofs, engraved by B. L. Prevost, B. B. E. and B. Reading; E. F. Bonaventure \$400
- 43—Arnold (Benedict) autograph letter signed "B. Arnold" with a three line postscript, signed with initials "B. A." Benedict Arnold mentions chain across the Hudson River from West Point needing repairs—exactly one month previous to his desertion and the discovery of his treason; James Prior \$1175
- 46—The manuscript of Benedict Arnold's narration of his treason. Autograph letter signed "B. Arnold"; The Rosenbach Co. \$3900
- 119—Josiah Cotton's copy of the Eliot Indian Bible, Old and New Testament; L. C. Harper \$800
- 139—A remarkable autograph letter of Alexander Hamilton signed "Alexander Hamilton" to "His Excellency The Governor of the State of Delaware"; The Rosenbach Co. \$850
- 158—Original Indian deed to the land on which the town of Exeter, New Hampshire was founded by John Wheelwright to Rev. John Wheelwright, his brother-in-law Samuel Hutchinson, Darby Field and others; E. L. Dean \$3050
- 182—Original subscription book for facsimiles of Emancipation Proclamation—list headed by Abraham Lincoln and autographed by him; The Rosenbach Co. \$1050
- 185—The personal seal of Abraham Lincoln, used while President; E. L. Dean \$1100
- 223—Examination of Abigail Hobbs for witchcraft by John Hathorne, Salem Village, 1692. Manuscript Document being "The Examination of Abigail Hobbs at Salem Village, 19 Apr. 1692, by John Hathorne, Jonathan Corwin, Esq." and signed by these two judges of the Assize—"John Hathorne" and "Jonathan Corwin"; The Rosenbach Co. \$1050
- 232—The first compiled laws of New York—printed by William Bradford, 1694; J. L. Henry \$1800
- 263—The famous Bradford map—one of three known. A plan of the city of New York from an actual survey, made by James Lynne; The Rosenbach Co. \$7600
- 277—The excellent rare first collected laws of Pennsylvania, 1714; The Rosenbach Co. \$500
- 301—Washington (George) letter signed 3pp. folio, Philadelphia, March 2nd, 1782, to Gen. Greene; E. L. Deane \$500
- 304—Washington (George) letter signed 3pp. folio Head Quarters, 10th June, 1783, to Commissioners of Embarkation, New York; E. L. Deane \$525
- 306—Washington (George) autograph letter signed twice (in full and with initials) 3pp. 410, Mount Vernon, Nov. 28th, 1784, to James Madison with original addressed leaf; E. L. Deane \$575
- 351—Roosevelt (Theodore), Lincoln (Abraham). Bust portrait, steel engraving. Painted and engraved by Wm. E. Marshall; J. F. Drake \$900
- 358—Letter from Rochambeau to General Nathaniel Greene, regarding a contemplated attack on the British troops in the South; E. L. Deane \$4900
- 361—Remarkable series of two hundred and twenty-four portraits by Saint Memin, many of which were formerly the property of the engraver himself; Russell Thorpe \$4100
- 393—Franklin (Benjamin—Pennsylvania). Autograph document signed—"B. Franklin." Also signed by eight others. 2pp. folio Philadelphia, November 14, 1732; Rosenbach Co. \$2500
- 442—Fine Lynch signature, formerly owned by Adrian H. Ioline. Autograph signature—"T. Lynch, Junr." Written on the title page of "The Tragedies of Sophocles from the Greek." London, 1759; The Rosenbach Co. \$1800

- 539—Washington's copy of vol. III of Oliver Goldsmith's "History of the Earth" with his autograph signature and bookplate; E. L. Deane \$1800
- 540—Washington's Canton China plate with order of the Cincinnati; W. W. Seaman, Agent \$1000

ERNST COLLECTION

American Art Galleries—The Early American collection of Mr. and Mrs. G. G. Ernst, of Norwalk, Conn., was sold on the afternoons of January 20th and 23rd. The grand total being \$55,109.50. The most important items sold are as follows:

- 413—Important historic pine drop-leaf table, American mid 18th century; J. E. Catillaz, Agent \$625
- 416—Walnut gate-leg table, American mid 17th century; J. A. Volk \$340
- 421—Carved oak Connecticut chest, Circa 1690; J. A. Catillaz, Agt. \$225
- 425—Exceedingly fine Queen Anne walnut armchair, early 18th century; L. F. Frankel \$600
- 424—Queen Anne carved walnut side chair, American 18th century; Mrs. Richard Babcock \$290
- 432—Pennsylvania carved walnut Highboy, 18th century; G. H. Andrews \$190
- 434—Rare applewood and pine kitchen dresser, American circa 1690; Collins & Collins \$450
- 435—Cherrywood Highboy, American early 18th century; H. E. Russell, Agent \$180
- 436—Inlaid mahogany serpentine secretary-bookcase, American 18th century; H. E. Russell, Agent \$350
- 577—Carved mahogany dressing table, by Duncan Phyfe; C. W. Caldwell \$400
- 606—William and Mary inlaid walnut lowboy, American circa 1690; W. Seaman, Agent \$900
- 619—Pair chippendale carved mahogany side chairs, American 18th century; Margolis Shops \$650
- 623—Lady's Hepplewhite inlaid mahogany writing desk, American 18th century; E. W. Lyons \$850
- 628—Herringbone inlaid walnut Highboy, American circa 1730; A. W. Weeks, Jr. \$950
- 631—Very fine Hepplewhite mahogany bookcase; W. W. Seaman, Agt. \$2100
- 634—Chippendale carved mahogany four-poster bed, American 18th century; J. J. Coffrey \$790
- 779—Chippendale carved mahogany wig stand, American circa 1780; W. Seaman, Agent \$1600
- 803—Carved walnut medical chest, American early 18th century; W. Seaman, Agent \$600
- 830—Chippendale carved mahogany pole screen, American 18th century; A. V. Stout \$330
- 835—Set of five finely carved mahogany ladder back dining room chairs, American 18th century; J. W. Mettler \$1900
- 834—Carved mahogany Martha Washington armchair, American 18th century; J. J. Coffrey, Jr. \$410
- 838—Hepplewhite carved mahogany armchair, English 18th century; A. F. Ford \$460
- 846—Important carved mahogany front chest-of-drawers by Goddard, Newport, R. I.; M. S. Eames \$1350
- 847—Sheraton inlaid mahogany wing chair, American 18th century; M. S. Eames \$500
- 848—Important walnut block-front highboy, American circa 1750; H. E. Russell, Agent \$2700
- 853—Important carved mahogany block-front desk by Goddard of Newport; Mrs. Brooks Leavitt \$725
- 856—Hepplewhite inlaid mahogany sideboard, American 18th century; J. J. Coffrey, Jr. \$1800
- 857—Fine Hepplewhite mahogany sofa, American 18th century; J. W. Lee \$475

LEE VAN CHING COLLECTION

Anderson Galleries—Collection of Chinese carved jades and objects of art, formed by Mr. Lee Van Ching of Shanghai, China, were sold at auction on January 25, 1926, in the afternoon. Total \$47,469

- Some of the more important items are as follows:
- 52—Pair of mounted figures, Tang period, height 17 inches; Mr. Ralph M. Chait \$100
- 69—Temple jar, five color decoration of phoenix and peonies, Ming period; Mr. M. C. Schwarze \$125
- 130—Bottle shaped vase, Ch'ien Lung period, deep turquoise blue glaze one fine crackled ground; Mr. Isaac Voron \$210
- 167—Celadon vase and stand, Ming period, decoration of bamboo carved on the surface; Mr. M. C. Schwarze \$110
- 168—Ginger jar, five color flower decoration on red fish scale ground, Ming period; Mr. M. C. Schwarze \$110
- 182—Large club shaped vase, Kang Hsi period, famille verte decoration of figures, landscape and huge willow trees; Mr. Isaac Voron \$600

AUCTION CALENDAR

AMERICAN ART GALLERIES

Madison Ave. & 57th St.
Feb. 3-6, afternoons—The Don Louis Ruiz collection of Spanish art, including a fine series of varguenos and other furniture, Talavera and Teruel pottery, Renaissance iron work, Alpujarra rugs, etc.

Feb. 4th and 5th, evenings—The fine private library of the late Fletcher H. Hines of Indianapolis, Ind., the balance of the library of the late Edmund Penfold and William Ward Penfold, together with other books.

ANDERSON GALLERIES
Park Ave. & 59th St.
Feb. 1st, 2nd and 3rd, afternoons—The autograph collection formed by the late Col. James H. Manning, literary and historical autographs, Part II.

Feb. 3rd-8th—Exhibition prior to the sale of the Art Collection of the late Viscount Leverhulme, Part I, including tapestries, furniture, bronzes, paintings, etc. No other sales scheduled during the Leverhulme Exhibition.

RAINS GALLERIES
3 East 53rd Street
Feb. 4th, 5th and 6th, afternoons—A fine collection of Oriental and Chinese rugs.

WALPOLE GALLERIES
12 West 48th Street
February 1, morning and afternoon—Old American Glass from the collection of Mr. W. G. Russell Allen.

February 5, evening—Japanese Color prints. Books and painting from the Weldon collection.

- 183—Bottle shaped vase, Ch'ien Lung period, decoration of plum tree and peonies in beautiful rose and coral colors. Finest example of the period; Order \$1500

- 184—Magnificent vase of the Kang Hsi period, rare animal and flower decoration painted in five enamel colors on white porcelain of orange peel surface; Mr. E. F. Collins, Agent \$4750

- 194—Bronze vase, Animal side handles, Sung period decoration of medallion of life carved on the shoulder; Mr. J. Z. Noorian \$120

- 197—Bronze vase, Han period, square shape, carved animal faces forming the handles on either side; Mr. W. W. Thompson \$190

- 198—Bronze Koro, Han period, entire surface coated with verdigris green and red patina; Miss C. C. Stimson \$220

- 343—Kakemono, Kang Hsi period, Flying wild geese, painted with free brush strokes; Mr. T. F. Green \$130

GERSON ET AL COLLECTIONS

Anderson Galleries—Furniture, tapestries, oriental rugs, Chinese porcelains, Georgian silver and Sheffield plate, etc., from the Collections of Mrs. A. R. Gerson of New York City, Mrs. Gino Speranza, Irvington-on-Hudson, Mrs. Winston Churchill, Windsor, Vt., and others were sold on the afternoons of Jan. 21st, 22nd and 23rd. The total of the sale was \$35,362. Important items from the sale are as follows:

- 99—Sterling silver venison dish in Georgian style, made by Gale and Willis, New York, about 1880; Leo Elwyn & Co., Inc. \$135

- 292—Georgian silver soup tureen, made by William Bateman, London 1821; E. F. Collins, Agent \$320

- 298—Georgian silver tea service, made by Rebecca Emes and Edward Barnard, London, 1821; Leo Elwyn & Co. \$205

- 307—Set of four Georgian silver entree dishes, made by William Bateman, London, 1821; Mr. E. F. Collins, Agent \$359

- 353—Pair of Louis XV needlework and walnut armchairs, French 18th century; Mr. E. F. Collins, Agent \$555

- 382—Ormolu mounted kingwood Marquetry Commode in Louis XV style; Mr. F. R. Moss \$325

- 383—Ormolu mounted kingwood writing table in Louis XV style; Di Salvo Bros. \$290

- 388—Louis XVI tapestry and gilt suite; Schepps, Inc. \$850

- 409—Tapestry and walnut settee of the Louis XIII period, French 17th century; Mrs. A. Winkelstein \$325

- 413—Louis XVI tapestry and painted suite; Order \$200

- 416—Antique Dutch Marquetry bedroom suite; Malter & Co. \$235

- 441—French five piece empire table garniture in gilt bronze; Schepps, Inc. \$375

- 485—Pair of Cromwellian walnut armchairs, English 17th century; Miss H. Counihan, Agent \$350

- 492—Queen Anne needlework and walnut wing chair, English early 18th century; Mr. O. O. Offenberger \$525

- 503—William and Mary needlework and walnut sofa; Miss H. Counihan, Agent \$1175

- 533—Tapestry panel, Flemish 17th century. Presents a woody landscape with deer at a stream in the foreground framed by a rich border of flowers and scroll cartouches. Size 9 feet x 5 feet 6 inches; Mr. N. de R. Whitehouse \$725

- 534—Tapestry panel, Flemish early 17th century, "The Finding of Moses," size 9 feet x 12 feet 6 inches; Mr. E. F. Collins, Agent \$925

- 535—Fleitin personage tapestry, French second half of 17th century, "The Geographical Burial of Achilles," size 9 ft. 1 inch x 11 ft. 9 inches, Mr. Frank Fontana \$525

- 536—Verdure tapestry probably of fulham weave, English mid 18th century. The centre occupied by a Georgian mansion in a park with a pond and bridge, size 9 ft. 5 inches x 9 ft. 9 inches; Mr. E. T. Mahoney \$625

- 538—Large Khorassan woollen rug, Persia. The ivory white field sustains compact Herati design of small rosettes, scrolled leaves and diamond shaped motifs, size 23 ft. 9 inches x 17 ft. 1 inch; Costikyan & Co., Inc. \$700

- 539—Persian Kashan silk rug. The field of beautiful turquoise blue sustains large peony blossoms, leaves and smaller flowers on meander stems, size 9 ft. 4 inches x 7 ft. 3 inches; Costikyan & Co., Inc. \$1250

- 545—Tekke Bokhara woollen rug, size 8 feet 6 inches x 4 feet; Mr. George Minassian \$460

- 557—Persian flower rug. The field sustains a stepped and double pointed pattern of chrysanthemums and peony blossoms in brilliant colors on a ground of deep blue, size 6 ft. 6 inches x 4 ft.; Mr. H. Kasab \$425

OKAJUMA COLLECTION

The collection of T. Okajuma, consisting of jades and other oriental jewelry, sold at auction by Mr. S. G. Rains at the Rains Galleries, 3 East 53rd Street, on Friday and Saturday of last week totaled \$7,433.00.

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BERLIN

The office of chief commissioner of the police in Berlin has suggested to the auction firms in Berlin that they eliminate from their catalogues the clause concerning their non-responsibility in the matter of the attribution of objects. This has been declined by the leading firms as an impracticable means, which is apt to create confusion and difficulties. Renowned firms have so far been able to settle legitimate objections in a fair and loyal manner, but strict measures, it is said, would considerably handicap business.

Important auctions to take place in February: a collection of coins at Lempertz in Cologne, the property of Herr van Vloten of Bonn. The collection of E. Zerner of Frankfurt on Main, including prints by Daumier, Gavarni and Goya at Graupes in Berlin.

Dr. Walter Bremer of the university in Marburg (Hessia) has been nominated curator of the museum in Dublin (Ireland). Dr. Bremer is an archaeologist of international reputation.

I. B. Neumann, well-known art dealer of Berlin and New York, in a letter to the "Börsen Courier," a daily newspaper of Berlin, draws a parallel between London and New York, which is very much in favor of the latter. London has a great past, it is said, but the assets of the present and future are to be found in New York. In the way of architecture and sculpture a number of monstrosities has been added to the British capital, which altogether make the impression of being in a state of artistic sterility. The rapid and gigantic development of New York on the other hand is amazing, Mr. Neumann asserts, the rhythm and magnitude of its activities are perfectly overwhelming. The Metropolitan Museum announces 887 lectures on art from September to April, a number which surpasses anything in that line in Germany. Mention is also made of the great care that is given to the preservation of the art treasures in the American museums, while it is a sad blow for the art lover to state the desolate condition of the Louvre collection in Paris. The paintings are covered with dust, the paint of many of them scales off, the canvases begin to cut and so on.

Through the decision of the Versailles treaty, Germany had to restore to Belgium the six panels of the altar-piece from St. Bavo at Ghent by the brothers van Eyck, which were among the greatest treasures of the "Kaiser Friedrich" museum in Berlin. This stipulation was settled by representatives of the "Reich," while the art treasures in question really were Prussian possession, having formed part of the collection Solty, which was acquired in 1821 by Frederic William III. Therefore, Prussia claimed for identification and after long lasting negotiations recently obtained the sum of 6 million marks from the "Reich." Considering the fact that the German section of the "Kaiser Friedrich" museum had suffered an irreparable loss, it seemed only fair that the money should be used to improve the inadequacy of installation in this part of the museum. Unfortunately this is not the case. Mention has been made before of the antagonism between Herr von Bode and the minister of public instruction, Dr. Becker, who represents the board concerned with the new museum buildings, which are still far from completion. Contrary to promises and positive assurances given to Dr. von Bode, who wishes to see his life-work crowned by the installation of the collection of German art in the new museum building, the funds in question have been and will be used for different other purposes. Among other things the commission charged to supervise the work has decided to alter the interior of the German museum, without asking Dr. von Bode to attend the question, albeit he really is at the head of this commission and has cooperated with the late Alfred Messel in forming the plans of the new museum buildings. This project will swallow time and money and the affront to Dr. von Bode is deeply regretted by all those who had hoped to see matters readjust themselves.

The completion of the Islamic museum, which was also to be carried through by means of this fund in order to be able to clear the rooms at present used for

the display of the Islamic collection in the "Kaiser Friedrich" museum, has also been dropped.

Dr. von Bode is in receipt of a letter by the minister of public instruction, who wishes to honor Dr. von Bode at the occasion of his eightieth birthday (he neither attended personally nor was he represented at the official celebration) by having executed his portrait bust, to be placed in the "Kaiser Friedrich" museum. Dr. von Bode declined the offer, stating in particular, how his own plans and projects had been counterchecked to the effect that the "Kaiser Friedrich" museum actually became an overcrowded art magazine, for which he wishes not even "in effigy" to appear responsible.

The minister of Finances in Prussia has granted the sum of 500,000 marks for the amelioration of the precarious situation of artists.

The society "Deutscher Werkbund," which represents the best activities in the line of art and crafts in Germany, plans to arrange in 1929 a large and comprehensive international exhibition of art and crafts. Very probably the enterprise will be held in Berlin, but also Cologne has been taken into consideration. Circles interested in the international estimation of German art and crafts productions hail these first initiative steps towards a manifestation which would afford an opportunity to compensate for Germany's non-participation at the Paris show. It is expected that German official authorities and public boards will cooperate in the matter.

This spring will see the exhibition of contemporary German graphics in Barcelona. The board for foreign affairs has commissioned Dr. Alfred Kuhn to arrange the enterprise. He is the author of a book on Spain. The "Secession" in Vienna plans to arrange February to April, 1926, an exhibition comprising one hundred years of German and Austrian painting from 1820 to the present time, including works by the leading masters of both nations. The German government and the museum directors will cooperate. The management has been conferred upon Professor Dornhöffer of Munich. The arrangement is intended as a counterpart to the French centenary show held at the same place some time ago.

January 20th, Mr. Fritz Rothmann, well known art dealer of Berlin, is sailing on board of the "Aquitania" for a few weeks' stay to New York. Mr. Rothmann, who is one of the youngest among Berlin art dealers, in a very short time has attained to a distinguished position in the art trade of this city. He owns a number of exceedingly valuable paintings by old masters and even lately the Rembrandt portrait of the Kappel collection (Berlin) has passed through his hands. Mr. Rothmann brings with him a painting by Ochtervelt, which has been declared by experts to be by far the most important work of this master.

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CASSEL

The town of Cassel (Hessia) is preparing to arrange this summer a comprehensive show of contemporary art, art and crafts and architecture. It is planned to give a survey upon all art activities of the present time.

A very important collection of Gothic sculptures has been put together in the museum in Cassel and recently opened to the public. Director Bochlau has succeeded in acquiring a number of extremely valuable examples of the XIIIth, XIVth and XVth centuries. The oldest piece is a crucifix dated at about 1200, the most valuable another of 1350, which is remarkable through intensity and power of emotional expression, due to the fanatic religious devotion of the masses at the time of the plague. Several groups of "Madonna and Child" from different German provinces, a "Pietà" of 1420 and a terra cotta group of Joseph and Mary are added. To bring diversity into the arrangement paintings from the same period have been placed on the walls of the newly equipped exhibition room.

The gallery in Cassel was the first public collection, and was made accessible to the public 150 years ago. Founded in the XVIth century, the collection was considerably enlarged about the middle of the XVIIIth century through the incorporation of the van Reuver collection of Delft, which was acquired by land-grave William VIII for 400,000 florins. It formed and still forms the nucleus of the collection, including eight paintings by Rembrandt. In 1775 the gallery was transferred to suitable rooms and thrown open to the public. The foundation of the Fine Arts Academy in Cassel took place about the same time and will be celebrated in 1926 through a commemorative exhibition.

HANOVER

The Kestner society gives a survey on modern sculptural art.

Stress is laid upon showing portraiture in contemporary plastic works. It becomes evident in this arrangement that Wilhelm Lehmbruck, whose early passing was a sad loss for German contemporary art, was by far the most gifted among the representatives of this generation. Works by Haller, Fritz Huf and Ernesto di Fiori are handled with verve and in a realistic vein. Barlach's massy and heavy figures have a decided appeal of their own.

The work of newly setting up and rearranging the public collection in Hanover is steadily progressing. A number of rooms containing works of the XIXth century including newly acquired items, have been thrown open to the public.—F. T.

ROUEN

Two paintings, one attributed to Teniers, the younger, and the other by Gericault, are reported to have been stolen from the art museum in Rouen, France. French authorities are endeavoring to trace the stolen pictures.

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BRUSSELS

An exhibition, the chief purpose of which is to make the XIXth Century Belgian School of painting and sculpture better known, will be held at the Berne Museum from March 27 to June 9. A score of important works, drawn from museums, churches and private collections, will recall, by way of preface, the great personalities of the past: the van Eycks, Roger van der Weyden, Memling, Quentin Matsys, Rubens, Vanduyck, Jordaens, Tenie, etc.

Simultaneously, in the Berne Kunsthalle, exhibition of contemporary Belgian art will be organized, in which the most advanced tendencies will be represented by a small group of works, picked from the most characteristic artists of the young Flemish and Walloon Schools.

DRESDEN

A very interesting show has been put together in the Arnold Gallery in Dresden. The development of German painting from 1820 to the present time is demonstrated in 80 paintings by 47 artists. Very important are two hitherto unknown works by Wilhelm Leibl and Hans von Marées. Both are portraits and evince the characteristic features of the artists' style. Very well represented is also XIXth century art: naturalism and romanticism in Germany. The schools of Duesseldorf and of Munich are shown in excellent examples. Impressionism and modernism are also represented in important works.

The discovery of an authentic work by Rubens "Hercules Drunken" in the possession of the former king of Saxony, was made public. In 1707, the painting was incorporated into the public gallery in Dresden, from whence it was withdrawn in 1743 in favor of an exact replica, which was considered the original and which is still a wellknown feature of the gallery. The degraded painting which henceforth was supposed to be a copy after Rubens, was among the property, ceded to the former Royal Saxon family in the indemnification act. Dr. Hensler of Dresden, who has now examined the painting with the methods of modern searching investigation, upholds the opinion that it is a genuine work by Rubens and also Dr. von Bode has given his name to this attribution. Doubts on the authenticity of the painting in the gallery in Dresden are not being raised by these experts, but the opinion is prevailing that Rubens painted the same motive twice.

TORONTO

Six Toronto Artists are among the group of twenty-two Canadians whose work has been chosen for the Canadian section of the National gallery at Ottawa, and will be seen on the occasion of the official opening of an exhibition of contemporary Canadian Art in the National gallery. The Toronto artists are, Alfred J. Casson, Lawren Harris, Arthur Heming, A. Y. Jackson, Arthur Lismer, and Thoreau MacDonald. The members of the board who chose the purchases are Dr. Francis J. Sheppard and J. L. Marchand, of Montreal; Norman MacKenzie of Regina, Saskatchewan, Vincent Massey and Newton MacTavish of Toronto, and Eric Brown, the Director of the National gallery.

Among numerous recent acquisitions at the Royal Ontario Museum is a marble portrait head of the Greek poet Menander, Roman I Century A. D., probably after a Greek original of III century B. C. Only three other heads of Menander beside that in Toronto are known on the American continent; two are in Boston and the other in the Museum of the University of Pennsylvania at Philadelphia. Other recent acquisitions are three prayer rugs of subtle harmony and lovely color and fine texture, woven by Sunni Mohammedans, at Ladik, in the XVIIIth century, which contain sixty Turkish knots to the square inch and are about seven feet long by three feet eight inches in width.

In the death of Dr. George P. J. Crofts, the Royal Ontario Museum has suffered a great loss. He went to China at an early age and acquired great knowledge of Chinese Art which has been of inestimable benefit to the people of Ontario, through the wonderful collection of Chinese art that Dr. Crofts made for the Museum.

An important sales-exhibition of modern paintings of the English, French and Dutch Schools, from Wallis and Son, the French Gallery, Pall Mall, London, England, is now on view at the Simpson Galleries.

—A. S. Wrenshall.

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CHICAGO

In the Print Rooms of the Art Institute there is now being shown a group of twelve cases from the Division of Graphic Arts of the National Museum at Washington, illustrating with actual tools and blocks the various processes of making wood cuts, etchings, engravings, mezzotints, aquatints, crayon lithographs, collotypes, offset work, photogravure, half-tone, and other processes. A fair understanding of these methods may be obtained by a critical study of these carefully arranged cases. The exhibit will continue till about the 1st of February.

"The Golden Apple," the stage play written by Lady Gregory, especially for children, will be continued every Saturday afternoon at 2:30, during the remainder of January at the Kenneth Sawyer Goodman Memorial Theater, Art Institute. The play is produced by the Studio Group of the school of Dramatic Art of the Art Institute. This is one of the charming innovations made possible by the broad policy of the Goodman Theater management. The regular Repertory Company of the theater produces plays not to be seen on the commercial stage, and from time to time will revive plays of the classic drama. Admission to the Repertory plays has been fixed at one dollar for any seat in the house and at fifty cents for the children's plays.

The Annual Meeting of the Governing Members of the Art Institute occurred Tuesday, January 12, at 12:30 p. m., in the club room on the ground floor of the museum. Mr. Potter Palmer, President, presided. The minutes of the previous meeting were read by Secretary Charles H. Burkholder, after which the director, Robert H. Harshe, gave a detailed report of the activities of the museum for the year 1925. There are now 223 governing members of the Art Institute, and these members elect a governing body composed of 27 trustees, who in turn elect the officers of the museum. The most important occurrence of the year was the completion and dedication of the Kenneth Sawyer Goodman Memorial Theater, the gift of Mr. and Mrs. William O. Goodman, which was completed in October. Already this new and unusual venture of the Art Institute, while yet in its experimental and formative stage has won a noteworthy place amongst the creative arts of Chicago. In the art school the degree of Bachelor of Art Education was awarded for the first time in the Teacher Training Department. The enrollment in the school during the year reached the total of 4,043 students, with 68 instructors. Although a number of new class rooms have been added they are still overflowing with students. The new scholarships include that of the Tuesday Art and Travel Club, one given by Mrs. C. N. Goodwin and the addition to the James N. Raymond scholarship fund of \$32,000, making a total of \$44,000, and the new Anna Louise Raymond Fund of \$12,000.

The membership has been materially added to during the year and now numbers, including all classes such as annual, life, governing and sustaining, 14,546 members. Losses by death during the year include an honorary member, Edward D. Libby, of Toledo, Abraham G. Becker, a trustee and benefactor; Victor F. Lawson and Joseph Winterbotham, both benefactors. The title of benefactor is given to those who gifts to the Institute amount to \$25,000, or more. The following names were added to this list during the year and their names ordered inscribed on the bronze tablet in the entrance lobby. Abraham G. Becker, Frances K. Hutchinson, Alonzo C. Mather, James R. Owen, Annie L. Raymond, James Nelson Raymond, Ethel Wrenn. Mrs. Charles H. Worcester has added to the endowment fund the sum of \$20,000, which now makes a total of \$70,000, of which \$30,000 is already producing income in support of the Children's Museum Work.

Temporary exhibitions held during the year were 70 in number, more than three times the number of temporary exhibitions given by any other museum. An experimental course in art appreciation was given during the summer to college instructors in fine arts, by Charles Fabens Kelley, assistant to the Director and Curator of Oriental Art. The Ryerson Library served last year over 100,000 visitors, while 18,500 architects and students made use of the Burnham Library of Architecture. More than 50,000 lantern slides and nearly 1,000 photographs were used by lecturers. The policy of the most museums is to spend income on acquisitions. The income of the Art Institute is spent largely in service to the community.

MINNEAPOLIS

The exhibition of postage stamps arranged by the Twin City Philatelic Society includes four large panels, divided into the following groups: American, British and British Colonial, European, and Educational. The Educational panel will show, by means of the pictures on stamps and by examples of workmanship, the various means of transportation of mail, varieties of architecture, landscape, manufacturing and engraving. The postage stamp has had considerable vogue as an educational factor for young people. The Institute hopes to show that it has an equal value for all people and a special value in showing beautiful work in engraving, particularly in that done for the Postal Departments of British Colonies.

Beginning February 6 the Institute will exhibit a splendid group of classical subjects lent from New York on the occasion of the announcement of a Greek statue recently purchased by the Institute. The statue in question carved in Athens during the greatest period of Athenian workmanship in Pentellic marble is rich in form and texture. A review of this new acquisition will appear in the *Bulletin* for February 6, as well as detailed account of the exhibition which accompanies it.

Rare and early prints from the private collection of Mr. H. V. Jones will be put on exhibition January 30 and will be reviewed in a later number of the *Bulletin*. Mr. Jones' knowledge of prints is such that the exhibition of part of his collection will make one of the most important showings of the year in the Print Gallery.

The gift of a catalogue of archaic jades has just been announced at the Institute Library, containing a twenty-eight page introduction of value to connoisseurs and a large number of handsome plates, illustrating work of many forms. It is not generally known that private collectors in Minneapolis possess exceedingly rare collections of jades of early periods and that the Institute collections contain some unusual examples of this type of work. The book is one which is needed for reference in the library, where it may be consulted any time during library hours. The catalogue was presented by Mr. C. T. Loo.

RICHMOND, IND.

The Twenty-ninth Annual Exhibition of Paintings by Indiana Painters was opened Sunday, January 17th in the Public Art Gallery in Richmond, Indiana. About one hundred paintings are shown representing forty-five painters.

The Mary T. R. Foulke Prize of \$100. was awarded to Wayman Adams for his painting entitled "The Art Jury." First Honorable Mention went to Lucy M. Taggart of Indianapolis for an oil painting "Dorothy." Second Honorable Mention to Ames G. Aldrich of Chicago for "Christmas Eve, Montreuil Sur Mer." These awards are made to native or resident painters of Indiana.

The Richmond Prize also given by Mrs. Foulke is awarded to resident Richmond painters. This prize was awarded to J. E. Bundy, the dean of Richmond painters, for "Evening on the Farm," an oil. First Honorable Mention went to Marston Hodgkin for an oil painting "Creeping Fog," and the second mention to William R. Fisher for a group of water colors.

These awards were made by Charles W. Dahlgreen of Chicago whose work as a painter is well and favorably known. Mr. Dahlgreen's comment on the exhibit was that there were not enough prizes for the many excellent works in the collection and that it rivaled in quality the Hoosier Salon held last year in the Marshall Field Gallery in Chicago.

The other painters besides the prize winners, showing work that deserves special mention are: Randolph La Salle Coats, Simon P. Baus, Eleanor Brockenbrough, Francis F. Brown, Mrs. J. E. Cathell, Elizabeth Comstock, Jay H. Connaway, Charles Reiffel, Paul Turner Sargent, Reynolds Selfridge, T. C. Steele, Virginia True, H. H. Wessel, and Clifton Wheeler. The exhibit will continue until February the seventh.

OMAHA, NEB.

Two new exhibitions have opened in the gallery of the Society of Fine Arts, 266 Aquila Court, the paintings and drawings of Thomas Eakins and paintings and monotypes by Mary Rogers.

Thomas Eakins' work comes to Omaha from New York City where it was shown during November at the Brummer gallery, this being the first stop on a circuit which will include Kansas City, Denver and Buffalo. In this exhibition we have a kind of synthetic view of the work of this artist whose importance in American art is gradually coming to be realized.

The exhibition includes important canvases and studies for his greatest works. In some of them one feels a humanness that implies an understanding and sympathy with his subject. In others there is a conscious detachment. Among the portraits, there is one of the artist's father and another of Harry Lewis, which illustrate the more personal and less austere phase of his work.

Broadmoor Academy Announces Courses for Summer Term

The Broadmoor Art Academy announces the seventh year of its summer school, opening June 14th, in Colorado Springs, Colorado.

The life classes are under the direction of Robert Reid, N. A.; the landscape classes of Randall Davey; the junior classes of W. Billie Lewis; the applied arts classes of Wanda Caton.

Voice instruction is under Riccardo Martin and violin instruction under Gregor Cherniavsky.

Robert Reid, N. A., will continue as instructor in the life classes. This will be the seventh consecutive year of Mr. Reid's association with the school. A number of the students have been under his instruction the major part of this period and have attained the distinction of having their work hung in many eastern exhibitions, as well as winning prizes and scholarships in competition with work from all over the country. Both Mr. Davey and Miss Lewis were connected with the school last year. Miss Caton, Riccardo Martin and Gregor Cherniavsky are new additions to the faculty.

LEVERHULME ART PERFECTLY SHIPPED

It has been announced that the collections of the late Lord Leverhulme, which are to be sold at auction in February, arrived at the Anderson Galleries in perfect condition. The shipment of the collections was one of the largest single forwardings that has ever been made and occupied a space of nearly 30,000 cubic feet when packed.

The packing, shipping and delivery was done by the Hudson Forwarding & Shipping Company and Cameron-Smith and Marriott, Ltd., of London. Great satisfaction is expressed in the way these two allied organizations did their part in bringing to America these famous collections.

Chapellier Freres Open New Gallery

Chapellier Freres, art dealers of London and Brussels, have opened a new gallery in the latter city which is said to be one of the finest on the Continent. The gallery, at No. 62 rue de la Loi, is of imposing dimensions.

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John I. H. Downes, Jere Wickwire, Feb.
1-15.Anderson Galleries, Park Ave. and 59th St.—
Exhibition of the New School of Fine and
Applied Art, Feb. 3-13.Art Center, 65-67 East 56th St.—Exhibit of
prize winning designs in the Lord & Taylor
international art contest, to Jan. 30.Artists' Gallery, 51 East 60th St.—Paintings
by Thomas H. Benton, Jan. 25-Feb. 13.Architectural League of New York, 215 West
57th St.—Forty-first annual exhibition, Jan.
30-Feb. 28th.Association for Culture.—13th annual exhibi-
tion, at Washington Irving Building, 40
Irving Place, to Feb. 15.Babcock Galleries, 19 East 49th St.—Paintings
by G. Milner Hawkins, Feb. 1-13.Paul Botten Wieser, 3rd floor Anderson Gal-
leries, 59th St. and Park Ave.—Paintings
by Dutch and Italian masters.Brooklyn Museum, Eastern Parkway—Paint-
ings and sculpture by Scandinavian-Ameri-
can artists, Feb. 2 to March 3; paintings
of The Alps by Albert Gos, Jan. 30 to
March 1.Brummel Galleries, 27 East 57th St.—Sculp-
ture by Maillol, to Feb. 13.Chickering Studios, 27 West 57th St.—Por-
trait of Mme. Calve by Benjamin Constant.Civic Club, 14 West 12th St.—Art work by
children of the Modern School, Stelton, N.
J., to Feb. 5.Daniel Gallery, 600 Madison Ave.—Water col-
ors by modern painters.Dudensing Galleries, 45 West 44th St.—Paint-
ings of The South by George Duke to
Feb. 15.Durand Ruel Galleries, 12 E. 57th St.—Paint-
ings by Childe Hassam, beginning Jan. 25.Ehrich Galleries, 707 Fifth Ave.—Drawings
and paintings by Ralph Blakelock, Feb. 3-
17; and inlaid wood panels by A. J. Row-
ley, to Feb. 28; paintings by old masters.Ferargil Galleries, 37 E. 57th St.—Sculpture
by Janet Scudder, Jan. 24-Feb. 13; paint-
ings by the Pueblo Indians; paintings by
John R. Conner; watercolors by R. M.
Crosby Jan. 28-Feb. 13.Grand Central Galleries, 6th floor, Grand Central
Terminal.—Paintings by H. Dudley
Murphy, Jan. 20 to Feb. 3; paintings by
Walter Ufer A.N.A. Feb. 6-20; paintings by
Harry A. Vincent A.N.A. Feb. 6-20; con-
temporary Italian art, beginning Jan. 19.P. Jackson Higgs, 11 East 54th St.—Chinese
bronzes, pottery, sculpture and paintings.Intimate Gallery, Room 303, Anderson Gal-
leries, Park Ave. and 59th St.—Paintings
by Arthur Dove to Feb. 6.Kennedy Galleries, 693 Fifth Ave.—Old Eng-
lish color prints after Morland.Kleykamp Galleries, 3-5 East 54th St.—Chi-
nese sculpture in wood and stone.Knoodler Galleries, 14 E. 57th St.—Engrav-
ings and wood cuts of the XVth and XVIth
centuries, Jan. 18 to Feb. 6.Krauschaar Galleries, 680 Fifth Ave.—Paint-
ings by John Sloan, Jan. 26-Feb. 12.John Levy Galleries, 559 Fifth Ave.—Import-
ant paintings by old masters and modern
artists.Lewis and Simmons, Heckscher Bldg., 730
Fifth Ave.—Old masters and art objects.Macbeth Galleries, 15 East 57th St.—Paint-
ings by John Haffington, Jan. 26-Feb. 15;
paintings by Jonas Lie, N.A. Jan. 26-Feb.
15.Metropolitan Museum, Central Park at 82nd
St.—The Sargent Memorial Exhibition, to
Feb. 14; laces that belonged to Royalty, to
Feb. 28; Chinese paintings, to Feb. 28; Re-
naissance wood cuts to Feb. 14.Milch Galleries, 108 West 57th St.—Paintings
by Max Bohm, Jan. 25-Feb. 13 and twenty
paintings by Julie Morow, Jan. 25-Feb. 13.Montross Galleries, 26 East 56th St.—Exhibi-
tion of pictures by American artists selected
from the Gallery "Sanctum," Feb. 1-20.National Arts Club, 119 East 19th St.—Mem-
bers' annual exhibition of paintings and
sculpture, to Feb. 6.National Association of Women Painters and
Sculptors, 17 E. 62nd St.—Etchings, mono-
types, drawings, block prints, Jan. 18-Feb.
17.New Gallery, 600 Madison Ave.—Marble and
bronze portraits by M. W. Dykaar, Feb. 1-
28. Paintings, pastels and drawings by
Whistler, beginning Feb. 1.N. Y. Public Library, 42d St. and Fifth Ave.
—"The Subject Interest of Prints," room
321; book plates and other engravings by
C. W. Sherborn, room 316.Persian Art Center, 50 East 57th St.—Exhibi-
tion of Persian art.Ralston Galleries, 730 Fifth Ave.—Paintings
by ancient and modern masters.Rehn Galleries, 693 Fifth Ave.—Watercolors
by Karoly Fulop, Jan. 25-Feb. 6.Reinhardt Galleries—Paintings by Mezquita,
Feb. 6-20.Salmagundi Club, 47 Fifth Ave.—Annual auc-
tion, Jan. 23 to Feb. 5.School of Design and Liberal Arts, 212 West
59th St.—Exhibition of drawings and water-
colors by Kimon Nicolaides, until Feb. 15.Schwartz Galleries, 517 Madison Ave.—Old
and modern prints.Scott & Fowles, 667 Fifth Ave.—XVIIIth
Century English paintings, modern drawing
and sculpture.Jacques Seligmann Galleries, 705 Fifth Ave.—
Paintings by William Nicholson, Feb. 1-15.Wildenstein Galleries, 647 Fifth Ave.—Tri-
National Exhibition of Painting and Sculp-
ture under the auspices of Mrs. E. H.
Harriman, Jan. 26-Feb.Max Williams, 538 Madison Ave.—Ship mod-
els, opening exhibition of painting and old
prints.Howard Young Galleries, 634 Fifth Ave.—
American and European paintings.Weyhe Galleries, 794 Lexington Ave.—Mono-
types and Drawings by Paul Froehlich,
watercolors by Emil Holzhauser.Whitney Studio Club, 14 West 8th St.—
Paintings by Harry Herring, Frank London,
Jan Matulka and Dorothy Varian.Whitney Studio, 8 West 8th Street—Sculpture
by Florence Lucius; drawings by Jeanne
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